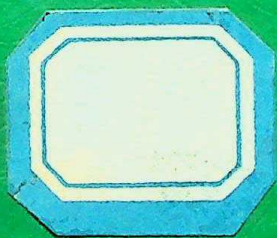


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THE INDIAN P.E.N.

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THE INDIAN P.E.N.

THE ORGAN OF THE P.E.N. ALL-INDIA CENTRE

Editor :

SOPHIA WADIA

Assistant Editor :

IQBAL BAKHTIYAR



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THE INDIAN P.E.N.

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VOL. XXIX

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No. 1

LITERATURE AND THE CHALLENGE
OF THE MODERN WORLD

[These papers were read at the Fifth All-India Writers' Conference at Bhubaneshwar.—Ed.]

I

People generally think of literature in terms of books: of poems, of plays, of novels, of short stories, of essays and so on. This way of thinking leads to the deduction that literature is a thing — an article of production and consumption, a food crop produced by hundreds of citizens and consumed by millions of them. By the same process of thinking it can be easily predicted that with the growth of population and literacy, literature will proceed from height to height in every country under State patronage and planning.

But literature is not a thing, not an article of production and consumption, not a food crop or even a money crop, as is commonly supposed. It is essentially a pursuit, a pursuit undertaken by the human spirit, a pursuit of truth and beauty and fullness of life. A plant cannot live without light and sap. A man cannot live without truth and beauty. In every human community, no matter how primitive or prehistoric, there is a longing for beauty and truth, even though it may not go further than a folk song or a folk tale or a proverb handed down from generation to generation.

Literature is essentially a pursuit of what eludes statistics. It can be grasped only by inner vision and emotion. It is not writing and printing and publishing that constitute literature, but pursuing with all the resources of the human spirit — with eyes and ears and heart and soul, with imagination and intuition, with intellect and conscience — the mysteries of existence. Even if one single individual pursues these, each step that he may advance is a step forward for all humanity.

We know that literature is a chase in which countless individuals join. "Many are called but few are chosen." These few

naturally represent their country or their century. They must keep their eyes firmly fixed on the goal and push steadily forward. Otherwise the thread will be lost and there will be a setback. The history of literature abounds in such reverses. One can never be sure that there will be no more reverses in the future, simply because literacy is growing and the number of books increasing. We have seen with our own eyes how so great a nation as Germany put out the lights and those who remained in the darkness of the country failed to create anything of much artistic merit. Some fled the country. What they created abroad necessarily lacked reality, which, it is important to remember, is not independent of time and place and people. A German writer cannot effectively function outside Germany or a Russian writer outside Russia. Imagine a 20th-century writer functioning outside the 20th century. A writer who wishes to be in close touch with reality has to remain within his milieu. On the other hand, his own country may become a suffocating black hole — a daily and an hourly challenge to the spirit within him to transform his environment or to rise above it by sheer will power or divine grace. How many can take up this challenge and answer it with love and courage and gentle suffering and unshakable faith?

The modern world is very precariously poised and the lights may suddenly go out anywhere at any time. Never trust the illusion that any country is safe because it has a deep-rooted democratic system. Five years of natural calamity or national emergency may eat away all its democratic freedom. The modern world is a battlefield of great historical forces. In some areas political revolution is taking place; in others, social revolution; in nearly all of them, industrial revolution. The over-all picture is one of universal war-preparation though all in the name of peace. We are living in relation to war like Italian peasants cultivating fields on the slopes of Vesuvius. No corner of this planet is absolutely safe for the pursuit of beauty and truth and the graces of life. Nothing can be gained by moving away to places one imagines to be safer. On the contrary a flight from the place of one's activity is a flight from reality. If there be a blackout of all earthly lights there will still be the stars to guide our courses and each man can be a lamp unto himself.

So many things have to be put right that constant demands are made on the writer to lead or follow or co-operate, regardless of what happens to his own pursuit of beauty and truth. On the other hand, in spite of all the wrong things which require his intervention there is a broadening of horizons, thanks to pure

science; an improvement in material conditions, thanks to applied science; a general recognition that all men have a right to work and welfare, thanks to lessons learned from the Russian Revolution; a world-wide desire to rise above nationalism and to build up such super-national bodies as the United Nations and the UNESCO, thanks to the lessons learned during the last two world wars. In this new world that is opening up before our eyes there is a constant call from within to be engaged as a man of action, to be a politician with politicians, an economist with economists, a soldier with soldiers, a pacifist with pacifists. Otherwise one feels one has been left out and is a mere onlooker. The modern writer is undoubtedly a witness to much that is good as well as to much that is evil. Is he to remain a witness only? Or should he be, as the French say, *engagé*? Here is a dilemma to which there is no ready answer. The pursuit of beauty and truth vitally depends upon food, clothing, shelter, education, law and order, national defence, civil liberties, social justice, world peace and so on. These are circumstances that favour literature. But it is equally true that literature has enough inherent vitality to meet the challenge of even wholly unfavourable circumstances. Determined men can create in an adverse climate. They have done so in the past and will do so in the future. So you can take whichever alternative you like. You can say, "I want to pursue truth and beauty without caring what happens to civil liberty or social justice or national defence or world peace." Or, you can say, "In order that I may pursue truth and beauty I must exert myself to check the drift to dictatorship or war or bloody revolution or moral disintegration."

But whichever way you react to a given situation you should not take your eyes off your vision of truth and beauty. A ship may be diverted from its course by a gale or an iceberg, but a sailor should not lose his sense of direction. For a man of letters it is no consolation to say that he could not create because he had to put things right or because he had a revolutionary role to play. He will be judged by what he conquered for humanity in terms of beauty and truth and by that alone.

ANNADA SANKAR RAY

II

"Civilization," Professor Toynbee says, "is a process of challenge and response." So is literature. If we cast a glance at the long line of great works of literature, we inevitably reach the con-

clusion that the response has been as great as — even greater many times than — the challenge posed. In the case of civilizations, the challenge has often come from uncivilized, assaulting, brutal hordes. In the case of literature the challenge has been subtler, and it has come mainly from the so-called civilized, yet really smug and self-satisfied bands of Philistines that invariably abound in any society. The creator of literature has been ridiculed, scoffed at, criticized, given bad names. His work, when it refused to conform to accepted standards of literary excellence or propriety, has often been relegated to the rubbish-heap. At this treatment the creator has sometimes cried out in anguish, as Bhavabhuti did, that some day someone would be born who would understand and appreciate him, or he has lashed out at the critics as Byron did in the very bitter terms of "English Bards and Scotch Reviewers." Despite all neglect, literature has marched on, producing masterpieces that the world remembers with admiration and treasures with pride.

In the past, not so long ago, life was simpler and the tempo of living slower. The problems which it posed were not as complex as today. And the literary craftsman had not exhausted almost all the tools at his command. He had left to him newer and newer fields of experience which would reveal truth as he envisaged it. The novel, the short story, the light essay — forms which have contributed so much to the greatness of literary art — are a recent product and the one-act play is only as old as the present century. Through these newer forms which he created, the craftsman could handle with ease, and communicate with thoroughness, all the shades of experience of a not-so-very-complex life of the society in which he moved. It is true that the experience of the human heart, its depth and poignancy, would be the same in any age and at any time, but the complexities of a particular age would add a certainly subtle distinction.

Thus the literary craftsman of former days had certain advantages which are denied to his brother of the present day. That the older man often faced poverty is quite evident, but living was cheaper then, and society had not the crushing efficiency of an industrial machine. It is also true that he had fewer media of mass approach than at the present day, but then he had a quieter time in which to live, so that he could bring all the faculties of his fertile mind to bear on the various aspects of life which he essayed to portray.

Today life is one great hurry. The tempo of living has become so quick that nervous tension and neurotic disorders have

become inseparable parts of civilized living in big industrial cities. Even in the smaller towns and villages life has not retained its quiet even flow. The struggle for existence — which has been hard enough in any age — has attained degrees of difficulty inconceivable in the past. And, above all, the conflict of ideologies, waged on a universal scale in the present day, has added considerably to the difficulties of modern life — especially so, for the writer, whose sympathy and support for one cause or another is constantly being sought. Political and economic problems occupy a greater part in an individual's life today and those in positions of vantage in either of these two fields wield power formerly denied to such groups. In this age of struggle and hardship, of ideological conflict and material values, the writer is relegated to the background of men's minds. He wields no power and his visible influence is not great. He remains a comparatively neglected and isolated member of a society which has so many problems of its own to bother about that it rarely cares to bother about him.

Though these are some of the main difficulties and disadvantages with which the writer in the modern world has to cope, they do not exhaust the list. More serious problems connected with his art and craft have cropped up for the writer during recent times, and they present such a real challenge that it requires all his powers to stand up to the challenge and produce something great and of permanent value.

That challenge is a challenge to the writer's creative power itself. All the extant literary forms have already been worked to their utmost capacity. The novel, the short story, the drama — most of the situations that can be thought of to be treated in these great forms of literature have already been so treated; and most of the diverse methods of presenting such situations that can be thought of have been used to their best advantage by masters of the art of letters. Most of the corners and crevices of the human heart have been looked into, and their innermost secrets brought to light through the loving probes of the literary artist's instruments. Poetry, too, has achieved its heights through its various forms created to suit the expression of all the subtlest as well as the most sublime sentiments and emotions of the human spirit. What, then, is left for the writer of literature of modern times to create?

It is here that the modern world throws its challenge to literature and, paradoxically enough, it is also here that, with all its complexities, it comes to its help. That help extends to

the spheres of both poetry and prose. If the great poets of the 19th century had exhausted the possibilities of their brand of poetry, the modern world produced its own poets—T. S. Eliot and Dylan Thomas—who depict its tempo. If Balzac and Dostoevsky and Tolstoy had exhausted the conventional possibilities of the novel, modern life has supplied, in a variety of ways, the background for the great novels of Proust and Joyce and Kafka. Each of these masters has, in his own inimitable way, opened up a new possibility for the writers who come after him; yet each in his own way seems to have closed the door with a bang in the face of posterity, for he himself has done all that could be done in his particular line of writing, and nothing remains for anyone else to do in that particular form. But that denial itself seems to be an invitation. Modern life abounds in themes for the creative artist. The morbidity and neuroticism peculiar to the present industrial age; the insight into the innermost recesses of the human heart, at its sub-conscious and unconscious levels, made possible through the great and immense work of Sigmund Freud and others; love, the eternal recipe for all the ills of all human beings and societies, with a newness of meaning it can achieve in its present background of frustration and despair; the conflict, on a more superficial level, for the soul of man through the battles of political and economic ideologies; and the war between the classes on account of their ever present contradictions—the modern world offers the literary artist no mean materials.

There is no dearth of subject-matter, then. There is only the difficulty of coping with such vast, varied and intricate material, and presenting it in a form that will appeal at once. The old forms have nearly exhausted their utility and purpose, and the new writer needs must evolve a new form to express his new sensibility. Utilizing the old form to portray the new life would be well enough if it was dealt with only at a superficial level, of, say, political controversy or economic or social conflict. The progressive writers in the 30's and the early 40's learnt better than to portray struggles and conflicts fit enough, in all conscience, for journalism, but not adequate for the purpose of art. That purpose is all-absorbing and requires tremendous creative energy and imaginative power. All that energy and power is required today for bottling up the new wine of the new life of modern times. If the new wine is poured into old bottles, they will burst. The writer of the present day is thus presented with the challenge of evolving ever new forms for his newer brand of

experience to be communicated. Quite a number — Hemingway and Faulkner, Sartre and Camus and Moravia, to name only a few — have adequately replied to this challenge for new content and new forms.

But this challenge of a new form, though formidable, is not the only one. There are other challenges too, which, though apparently not visible, are rather cruder, and if I may use that expression, a little more vulgar. One such is presented by the spread of mass education, as a result of which more people have taken to reading than ever before. This new bulk of readers has its own likes and dislikes, and has its own way of dictating to the writer. If the writer wants to be popular he must bow to their wishes and cater to their tastes. The writer may escape this mass of people and cling to his convictions and portray his own experiences only, but he might fall a victim to another struggle. Political ideologies, and two powerful groups, struggle to claim the writer. As he is the most articulate member of society, though not the most important, both sides try to win him over. Money is not offered directly, for it might rouse his conscience. Therefore he is offered patronage and prestige. He is invited to foreign countries for a long stay, is given free passage and free board and is treated like royalty. The most minor writer is treated like a Rabindranath Tagore or a Bernard Shaw. He is given the privilege of appearing at television functions and his views are broadcast from radio networks. The fees paid are enormous. His lectures are arranged and the press features his movements as those of a learned dignitary. And in this way, not at all subtly, and yet with an appearance of crude subtlety, temptations are thrown in his way so that his vision may be warped and his voice may lose the sharp edge that experienced truth alone can give. The stakes are so vast, and both the sides playing the game so powerful, that if the writer is not wide awake and widely aware he is likely to be swept off his feet. This, too, is a serious challenge for the writer because it is wrapped up in sweet and inspiring images conjured up by great words like "Peace," "Freedom" and "Idealism."

All these challenges, though formidable, are in a way indirect. They do not threaten his personal safety or security. Another, more personal challenge is also a possibility as in the case of the great Russian poet and novelist, Boris Pasternak. This challenge to literature is possible in the modern world on account of beliefs that have spread to vast masses of mankind. But the response to the challenge has come from within the country of its origin, and

that says much for the spirit of man.

As long as that spirit is shining bright, and as long as man has abiding faith in that spirit, all the challenges posed, including the challenge of the modern world to literature, will produce adequate responses, and ever-new creations will follow — that will at once be a triumph for mankind and its crowning glory.

GULABDAS BROKER

THE INTERNATIONAL WRITERS' CONFERENCE AT EDINBURGH

The most important thing about the Writers' Conference which took place last August in Edinburgh was the fact that for five days the enormous McEwan Hall was packed to overflowing. About 15,000 men and women paid as much as ten shillings for a seat to have the privilege of seeing and hearing their favourite authors. Even more heartening were the reactions of the audience, which clearly indicated that the people had not simply come to witness a *tamasha*: they were obviously familiar with the works of most of the authors on the platform. The other significant thing about the conference was that not one of the great literary stars that had assembled said anything of any significance on "The Novel Today."

The authors invited were asked to discuss five subjects, *viz.*, contrasts of approach, contemporary Scottish writing (for Scottish authors only), commitment, censorship and the future of the novel.

For some unknown reason the Conference was sent off the rails by the first few speakers insisting on the writer's freedom to write about homosexuality and the right to take drugs. From maintaining the right to write about these topics, the audience was subjected to uninvited confessions by some writers that they were proud to be drug addicts or homosexuals. The Indian delegate's protest that addiction to these vices had no relevance to good or bad writing produced a prolonged and thunderous applause from the audience and some hisses from the stage. Thereafter the authors got down to real business.

Miss Mary McCarthy (*A Charmed Life, Groves of Academe*, etc.) said that the novel had ceased to be only national and authors were now writing of other countries as much as their own.

She illustrated her point by reference to Henry Miller (*The Tropic of Cancer*, *The Tropic of Capricorn*, etc.), who lived in and has written about Paris, and William Burroughs, whose *Naked Lunch* she considered the most significant novel of present times. Miss McCarthy's contention was further borne out by the grèat success of Laurence Durrell, whose *Alexandrian Quartet* was much the most popular seller in Edinburgh at the time. Durrell himself is a man of few words; when asked what he aimed to achieve by his writing, he replied, "To give pleasure to the reader and bring about a change in his thinking."

The Scottish novelists had a field day. A bottle of Scotch went round the table; the effects were visible in the boisterous discussion. The discussion was followed by the playing of bagpipes and the singing of songs in favour of unilateral disarmament.

Stephen Spender, who presided over the discussion on commitment, kept his speakers well in hand. The speakers were in any case in a more earnest mood. Hugh Macdiarmid proclaimed that he was the only totally committed person in the meeting — he was a Communist. The succeeding speakers rapped Macdiarmid on the knuckles. They were all committed to something or the other — To the craft of writing (Angus Wilson, Laurence Durrell, Henry Miller, Norman Mailer); to truth, love and death (Khushwant Singh); to money and death (Simon Raven); and Rosamund Lehmann (*Dusty Answer*, *Echoing Grove*, etc.) did not mention her commitments, but said that the writer's pre-occupation with death was based on the belief that death was final annihilation whereas, she felt, death was only a passing into a different existence. She mentioned her personal experience of communing with the dead.

The last day was devoted to censorship. The general consensus was that there should be no censorship of any kind — political or anti-pornographic. A book is closed until you open it. Those who read pornography and pretend they are shocked are behaving like the elders who peeped at Susannah bathing naked and were scandalized. The only voice in defence of censorship was raised by Dame Rebecca West (*The Fountain Overflows*, *Meaning of Treason*, etc.) who drew attention to the close connection between pornography and sadism. She said that the Nazi Julius Steicher, who perpetrated atrocities on Jewish men and women, was notoriously addicted to pornography.

Was the Edinburgh Conference a success? From the point of view of the organizers, Lord Harewood and the publisher John

Calder, definitely so. Not only did they succeed in collecting a galaxy of the world's great writers (minus the French and the Russian) but also showed that people were interested in serious things like good writing. Its only failure was the authors' inability to take their audience seriously. They did not do their "home-work" because they did not really expect to have such an audience. Edinburgh should be a lesson to writers. The masses are interested in serious literature and in hearing the views of those who create it.

KHUSHWANT SINGH

P.E.N. INTERNATIONAL LITERARY CONTEST IN CHINESE FOR NON-CHINESE WRITERS

The Chinese P.E.N. Centre of Hong Kong, International P.E.N. Club, announces a literary contest in the Chinese Language for writers of the language who are not Chinese by birth. Through this contest, it is hoped that international understanding of the Chinese language and its literature will be strengthened, and that an active and vital tie with the non-Chinese literary world will be encouraged.

The title of the contest is *The Chinese*. Entries may be original creations in any of the accepted forms such as Poems, Essays and Short Stories, and may be in either the Classic or Modern language. The length should be less than five thousand characters.

The deadline will be March 31st, 1963. All entries must be postmarked on or before that date. Entries may be addressed to either the local P.E.N. Centre or to:

The Honorary Secretary,
The Chinese P.E.N. Centre of Hong Kong,
1 Breeze Terrace,
Bonham Road,
Hong Kong, B.C.C.

Scrolls and Books will be awarded as prizes. Monetary awards will also be given for the first three places: first prize will be US \$1,000; second prize, US \$400; and third prize, US \$100.

The Jamaica P.E.N. Bulletin (No. 36, August 1962) brings the bright news of how the coming of Jamaican independence on August 6th drew P.E.N. Members into the cultural efforts associated with that happy occasion. Mr. A. L. Hendriks and Mr. Cedric Lindo compiled and edited an *Independence Anthology of Jamaican Literature*; Mr. Peter Abrahams wrote an Introduction. P.E.N. Members also wrote some of the special articles on independence for Jamaican periodicals.

The *Bulletin* contains much interesting P.E.N. news, both from Jamaica and other Centres. It mentions, *inter alia*, the honour reflected upon the All-India Centre by the election of Dr. S. Radhakrishnan to the Presidentship of the Republic and that of Dr. Zakir Hussain to the Vice-Presidentship.

It is good to be made aware of P.E.N. abroad as this *Bulletin* makes us aware.

NOTES AND NEWS

OUR FELLOW MEMBER

Our readers will be interested to learn that our fellow Member, M. K. Hazareesingh, who lives in the Island of Mauritius, has been awarded a Doctorate of the University of Paris for his thesis on the influence of Tagore on overseas Indians, in particular on those who have settled in Mauritius.

Shri Hazareesingh's academic success has been well acclaimed in Mauritius. Under the honorary chairmanship of Dr. Ramgoolam, the Colony's Chief Minister, a reception was held in his honour in September 1962. The High Commissioner for India, the French Consul, and Mr. Cabon, the President of the "Union Culturelle Française," surveyed Shri Hazareesingh's literary career and all of them emphasized his pioneering effort in the building of a new civilization, based on understanding, tolerance and harmony, drawing its inspiration from the three great cultures of the world: English, French and Indian, which so happily blend in the life of the people of the territory.

Le Monde, the leading daily newspaper of Paris, had an article in its issue of August 22nd which recalled the part played by Shri Hazareesingh in the cultural renaissance which has been taking place in Mauritius in recent years. He was made an honorary member of the Visva Bharati by Gurudev himself in

1935 and they both kept up a steady correspondence which ended only with the poet's death.

Dr. Hazareesingh delivered the inaugural lectures of the University of London Indian Cultural Society in May 1956 and to mark the occasion Prime Minister Nehru sent a message to the Society. We understand that the Indian Council for Cultural Relations is making arrangements to publish shortly a Hindi edition of Shri Hazareesingh's book, *A History of Indians in Mauritius*, in which the author has reproduced a hand-written letter by Mahatma Gandhi relating to his stay in Mauritius.

*
* *

We are glad to note that Shri W. S. Titus, a former student, has been appointed a teacher in the Journalism Department of the Hislop College, Nagpur, after his return from England. Shri Titus had a brilliant academic career, having obtained the Diploma in Journalism of the Nagpur University with a First Class First. He then joined the Delhi Bureau of the *Daily Telegraph* and subsequently went to England in 1960, the tour being sponsored by the Commonwealth Relations Office. After that he joined the *Scotsman* (Edinburgh) and later on worked as a sub-editor with the *Daily Telegraph*.

* * * * *

Justice S. P. Kotwal, Vice-Chancellor of the Nagpur University, inaugurated on November 5th a cultural week sponsored jointly by the Nagpur University and the U.S.I.S. (Bombay). Dr. John T. Reid, Cultural Attaché at the American Embassy in New Delhi, welcomed the gathering. Besides a week-long series of lectures and film shows, there was an exhibition of American books on literature, history, education, technology and science. The U.S.I.S. presented over a hundred books to the Nagpur University at the conclusion.

ANANDRAO JOSHI (Nagpur)

There are two main moral necessities for the work of a great man : the first is that he should believe in the truth of his message ; the second is that he should believe in the acceptability of his message.

—G. K. CHESTERTON

P.E.N. MEETINGS

BOMBAY

THE INFLUENCE OF TAGORE AND GANDHI
ON DUTCH POETRY

On Monday, November 19th, 1962, Mrs. Maria Schroder Van Gogh, a fellow P.E.N. Member and a Member of the Society of Dutch Authors, visited us to give a talk on "The Influence of Tagore and Gandhi on Dutch Poetry." Actually Mrs. Van Gogh ranged more widely than her title and surveyed lightly the whole story of the links between India and Dutch writing. The 16th century, the golden age of trade and art in Holland, was also the period of the first beginnings of Dutch interest in India. Jan Huygen van Linschoten was the guest of the Archbishop of Goa from 1583 to 1598, and wrote on India a book called *Itinerario*. Abraham Roger translated the moral verses of Bhartrihari; and from his version they were translated into German and other languages. Other early Dutch writers to concern themselves with India were Philippus Baldeus, who summarized the *Ramayana* and the *Mahabharata*; and Van Ketelaar, the Dutch Ambassador to the court of Bahadur Shah, who in 1698 wrote perhaps the first Hindustani grammar.

In the 19th century, Bilderdijk wrote a poem inspired by Kalidasa's *Meghadoota* and in another poem embodied a long quotation from the *Bhagavad-Gita*. 1865 saw the founding of the first chair of Sanskrit at Leyden. Professor Hendrik Kern was thoroughly steeped in Sanskrit and Pali literature and was the author of a history and a manual of Buddhism and a fine literary translation of the Jataka stories. The Institution for the Study of Indian Archæology founded in 1925 was named after him.

Though the prime source of knowledge about India is the Indologists the real flowering of the indirect influence of their studies is to be seen in the creative writers. Mrs. Van Gogh dealt especially with three modern authors after she had sketched in a background of Dutch literature as it was in the 19th century and the movement of the Men of the 80's.

Henriette Roland Holst van der Schalk was a high-born and classically educated woman who grew to accept socialism and to acquiesce in some coercive and violent action for the sake of the greater social good that might result. The influence of Gandhiji changed her view and persuaded her to accept the ideals

of *Ahimsa*. Her article on "What the East Has Given Me" shows the influence of the *Gita*; of the idea of an *Atman* identical with the *Brahman*; and of Gandhiji. Many of her other writings concern India and Indian ideas. Her meeting with Dhangopal Mûkerjee and his book *My Brother's Face* suggested to her an idea of synthesis. She directed the periodical *Friends of India* for some time. Mrs. Van Gogh quoted her memorable phrase: "The gentle forces will win in the end."

Frederick van Eeden, the second writer Mrs. Van Gogh spoke of, was born in 1860 and was distinguished throughout his life by "a sense of reality, and a love of mankind, of quietness, and of plain truth." From early youth he was interested in the East and his father had accustomed him to the study of ancient Indian books side by side with the works of Spinoza and Kant. His *Little John* represents a conflict between a mystical love of nature and a love of his fellow men. He met Madame Blavatsky and Anagarika Dharmapala and the influence of Buddhism was strong in his later works. It was under the influence of the Indian Renaissance that he wrote the lovely and lucid poem "The Lotus Flower" which represents the passage of the soul from dualism to the higher experience of unity: *tat twam asi*. In 1900, in Paris, he met Jogesh Chattopadhyay and conceived a warm admiration for his character. His "Song of Shadow and Substance" speaks of the *Atman* in many images. At the zenith of his writing, an Upanishadic wisdom appears in him. His book *Sirius and Side-rinus* (1912) contains a portrayal of Ananda, the Buddha's cousin and disciple, which seems to have been inspired by Dharmapala, whom he met again.

Mrs. Van Gogh recalled with much feeling and warmth the celebrated visit of Rabindranath Tagore to Holland.

The third writer she described was the Sanskritist Dr. Johannes Der Mouw. He studied first Greek and Latin and then Sanskrit. He had, besides, an immense philosophical erudition. Being poetic by nature, he felt philosophy as an inner urge to fathom man and existence. He wrote under the pen name "Advaita" and throughout his work non-dualism is a central theme. In a remarkable sonnet he images philosophies as a caterpillar stage of the soul; the complete butterfly, free of the air, emerges when knowledge of the *Brahman* is experienced. Mrs. Van Gogh mentioned the magnificent tribute to "Advaita" by Victor Van Vriesland.

Mrs. Van Gogh spoke also of translations and performances of Sanskrit plays in Holland. In closing she expressed a warm

acknowledgment of what India has given to Holland and her, and pleaded for that free sharing of both spiritual and material possibilities which might produce for all mankind a right balance of thinking.

Professor Nissim Ezekiel, who presided over the meeting, moved a vote of thanks from the Chair.

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MEETING TO CONDEMN THE CHINESE INVASION

Under the joint auspices of the P.E.N. All-India Centre and the Indian Committee for Cultural Freedom a public meeting was held at Theosophy Hall on Tuesday, November 20th, 1962, to condemn the Chinese invasion of India as an attack on freedom and democracy. Tarkateerth Laxmanshastri Joshi was in the Chair, and Madame Sophia Wadia, Professor Karsondas Manek, Professor Nissim Ezekiel, Shri Ramanand Sagar and Principal A. B. Shah addressed the meeting. The following resolution was passed:—

This meeting of writers, thinkers, artists and others held under the auspices of the P.E.N. All-India Centre and the Indian Committee for Cultural Freedom condemns Chinese invasion as an attack on human freedom and world democracy. It expresses its solidarity with the nation in its determined resolve to resist the aggression and to save the country's freedom and democracy. It appeals to the intellectuals of the world and their organizations to render all possible assistance to the Indian struggle against Chinese invasion.

DELHI

THE ROLE OF SEX IN LITERATURE AND LIFE

A meeting was held under the auspices of the Delhi Group on November 27th at Sapru House. Shri Jeewan Lal Mansukha, a philosopher, spoke on "The Role of Sex in Literature and Life."

At the outset, Shri Mansukha clarified that sex life is not confined merely to physical union but has also mental and spiritual impacts. The poets and philosophers, for instance, are not always concerned with the physical plane; they love the fine arts and develop a subtle appreciation for the beautiful on all planes.

In literature as in sex self-expression plays an important role. All great art comes out of a strong urge of the inner self to

express himself. The result is varied, said Shri Mansukha. With illustrations he described literature that is romantic, sensitive, sentimental, tragic, passionate, escapist, spiritual, etc. He spoke of lovers and their tragic utterances as well as of unions of souls.

Shri Mansukha was of the opinion that passion is the fountain source of the literature of beauty although there are instances when even dispassionate men produce such literature, because their mental faculties are highly developed and they can visualize things with their mind's eye without being moved by them emotionally.

A lively discussion followed the talk. Shri Mansukha related several anecdotes to illustrate his opinions.

The meeting ended with a vote of thanks.

MADHAV SINGH "DEEPAK"

CALCUTTA

At a meeting of the West Bengal Branch of the P.E.N. held on November 23rd, 1962, fellow Member Shri Jatindra Mohan Majumdar gave a very interesting account of his recent contact with literary work in Europe. Shri Majumdar attended the International Writers' Conference held in Edinburgh in August. Several writers from different countries participated in the discussions which centred upon the trend of present-day literature, particularly the novel. The style of writing, the change in theme, the art of criticism and characterization came in for well-balanced judgment in Shri Majumdar's talk. The discussion filtered down to a comparison between the faults of the elder poets and the false beauty of the moderns.

Shri Majumdar embellished his talk with photographs and homage to the writers of the various P.E.N. Centres. He also had the privilege of delivering a talk on "Indian Writing Today" at Copenhagen, organized by the Denmark P.E.N. Centre. Shri Manindra Lal Bose, Treasurer, West Bengal Branch of the P.E.N., treated Members and guests to high tea.

JYOTI PRASAD BANERJEA

THE LITERARY SCENE ABROAD

On the last page of the excellent *Legacy of India* (first published in 1937) the editor, G. T. Garratt, expressed doubts about the possibility of any lasting literature by Indians in English. But English has remained in India in spite of the Hindi alarums, and the quarter-century between Mr. Garratt's writing and today has brought to light a solid mass of Indo-Anglian literature which can be ignored no more. Not only in India, but throughout most of Asia and Africa, the political and cultural set-up has changed, and we now have a Commonwealth of nations and a Commonwealth literature in English. This has been a very fruitful development and is reviewed by various writers from different angles in the special number of *The Times Literary Supplement*, August 10th, 1962. The research is about "a language in common." The leading article on Macaulay's Minute sets the tone. The task of the English critic is defined: "We are under an obligation to criticize these literatures, with understanding but without leniency, and to accept them for what they are — integral parts of a world literature in English." The urgent and interesting topics discussed include West Africa's bold (almost violent) usage of English; the complicated mixture of the Caribbean expression; Mr. Naipaul's promise; the utilitarian (and hence nearly suicidal) usage of English in the Far East; the poverty of publication facilities in the Commonwealth; and Anglo-Indian fiction.

The longish article on Indian writing in English is not very informative except about the novelists. Drama is not mentioned and Indo-Anglian poetry almost ignored. Not a word about the vast poetic fields of Sri Aurobindo and Manomohan Ghose, the Dutt sisters and Sarojini Naidu, and the patches of green being cultivated by the new poets. However, it is heartening to note that the author recognizes Raja Rao as the greatest novelist yet in Indo-Anglia — this in spite of Raja Rao's limited output. For the quotation from Mrs. Prawer Jhabvala justifies Raja Rao's claim to greatness.

The special number of *The Times Literary Supplement* dated September 21st, 1962, is designed as a follow-up to the former. Here we seek the French tradition as "Europe Looks Outwards." There is another reviewer's anabasis: we travel far and wide, sighting the poetry of French Africa, the fiction of Iran's Emineh Pakravan, the experiments in Israel in search of solidity, the confusing threads of Spanish culture, the "cultural tragedy" of

today's Latin America, the promise of Brazil's new writers and their lack of a suitable literary climate and China's reading material. "China's foreign reading before and after the revolution" delineates clearly what a fanatic ideology can do to cripple man's knowledge, and ultimately his soul.

The two special numbers make the reader grateful; grateful to have brought to the forefront again the victories and failures, the comedies and tragedies of man in search of future classics.

PREMA NANDAKUMAR

THE LITERARY SCENE IN INDIA

BENGALI

Astadashi is a collection of 18 love stories by 18 well-known short-story-writers, published by Sagarmoy Ghosh, Editor of the *Desh*, Calcutta. A brilliant picture by the eminent artist Nandalal Bose appears on the cover. It depicts the grace and charm of a young Bengali girl and illustrates the main theme of the collection. It is a decently brought out volume. Modern writers who do not merely have a fling at their seniors or flout moral consciousness are grouped together with consummate skill. The variety of themes and the clear expression of ideologies in this handy volume will secure a ready market.

JYOTI PRASAD BANERJEA

ENGLISH

We note with pleasure the publication of the first issue of the *Public Library Bulletin* by the Managing Committee of the Public Library, Bangalore. Besides some messages of encouragement and a historical note on the Library, the issue contains a modest but sound note by Mr. Philip Spratt on "The Public Library in Modern Life," Book Reviews and a Book List (No. 3 of 1962). The Book Reviews are really a list of select additions to the Library with a few lines descriptive of the nature and scope of the book. These brief notes are competent.

The typography of the *Bulletin* leaves much room for improvement; we suggest especially an immediate thorough redesigning of the style of the Book Lists. *Mutatis mutandis*, the catalogues of such publishers as Oxford University Press and Faber and Faber offer excellent models of economic and effective simplicity.

RAMESHCHANDRA SIRKAR

At a time when the country is in a state of emergency, what is the duty of a writer or an artist? The question has been seriously considered by writers and artists all over Saurashtra and Gujarat. On November 8th, a meeting was called at Ahmedabad, when after a discussion contributions towards the National Defence Fund were also made. Besides money, the golden awards received by certain writers and poets were given away. Shri Umashankar Joshi opened the contributions by giving a sum of Rs. 500 and the golden Narmad award.

On the same day a meeting of the Bhavai Mandal of Saurashtra was held at Rajkot. It was decided that artists who could do so visit towns and villages and give benefit shows to enthuse the people and encourage them to contribute towards the National Defence Fund.

With the same purpose in mind, some writers and poets have written articles and poems. Poets like Shri Harindra Dave, Shri Makarand Dave, Shri "Ghayal," Shri "Swapnastha," Shri Girijashankar Vyas, and many others have contributed in this direction to various monthly and daily papers.

* * * * *

A good discourse on whether present Gujarati literature is being written on the pattern of "demand and supply" was broadcast by the Rajkot Centre of the A.I.R. on November 8th. The discussion was led by Professor Ishwarlal Dave and dealt with the various fields of Gujarati literature and their merits and values. It was noted that most of the present Gujarati literature is written to please public taste; there is very little of personal or independent thought or feeling.

Another discourse, on how far Gujarati poetry can compare with Gujarati music, was broadcast on November 22nd from the Ahmedabad-Baroda Centre of the A.I.R. Shri Zinabhai Desai, the well-known Gujarati poet and writer, led the discussion. It was noted from the different poems by different poets that the poetic metre and the musical timing did not coincide.

* * * * *

Shri Chunilal Madia, the famous Gujarati novelist, short-story-writer and dramatist, will publish and edit a new type of monthly journal named *Ruchi* (Taste) from January 1963. This new journal is expected to encourage all important aspects of Gujarati literature. This will be done with a special view to

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giving full satisfaction to both the writer and the reader. We
wish Shri Madia all success.

★ ★ ★ ★ ★

Shri Ramprasad Baxi gave a series of three lectures in October at Calcutta under the auspices of the Gujarati Sahitya Mandal. Shri Umashankar Joshi inaugurated the lecture series.

GIRIJASHANKAR K. VYAS

HINDI

"Milan," a literary and cultural association of Jabalpur, published a collection of patriotic poems composed by local talents on November 14th, 1962, on the occasion of Pandit Jawaharlal Nehru's birthday. The collection, entitled *Paharuye Jag Uthe*, calls for sacrifice and united action in the present national state of emergency. The entire income from the sale-proceeds will be donated to the National Defence Fund. The book was published at a function presided over by the former Mayor, Shri B. P. Tiwari, and its first copy was auctioned for Rs. 101.

ANANDRAO JOSHI (Nagpur)

MALAYALAM

Shri V. Unnikrishnan Nair's biography of Mahakavi Vallathol (Mathrubhumi, Calicut. 450 pp. Rs. 6.50) is an outstanding work in modern Malayalam literature. This is by far the best literary biography published so far in Malayalam. Although Vallathol was born in a fairly well-to-do family, he did not have the benefit of an English education and from his early twenties he was also handicapped by deafness. Still, he was able to win an international renown. His efforts to revive and popularize Kathakali, the ancient dance drama of Kerala, were successful and the art centre Kerala Kalamandalam at Cheruthoruthi attracted students from all parts of India and inquirers from foreign countries. His active literary life covered over six decades and he became the uncrowned king of Malayalam letters of the last generation. It was therefore in the fitness of things that he was made the first Poet Laureate of Kerala. The poet who was the symbol of a Renaissance in Kerala ever remained loyal to the perennial ideals of Indian culture. This is evidenced by his translations of Valmiki's *Ramayana*, of the Puranas and the *Rig Veda*.

The biographer is himself a poet and writer of note and is therefore eminently qualified for his task. But the book covers

only the literary aspect. The author does not attempt to give a complete picture of Vallathol, especially of the poet as a man and as an exponent of Kathakali.

★ ★ ★ ★ ★

The *Saptathi* (70th birth anniversary) of Shri Vatakkumkur Rajaraja Varma was celebrated on a grand scale at Vaikkom on November 19th. Shri K. M. Cherian (Editor, *Malayala Manorama*) presided and Shri Attoor Krishna Pisharoti, the veteran scholar, inaugurated the celebrations. Shri Raja's six-volume history of Sanskrit literature in Kerala is a monumental work. He is the author of over fifty books and he has made his mark as a poet, essayist, critic and biographer. Shri Puthezath Raman Menon, President of Kerala Sahitya Akademi, presented the *Saptathi Souvenir* prepared by the Celebrations Committee and a cheque for Rs. 1,500 on behalf of the Akademi. Addresses were presented to Shri Raja on behalf of various organizations and tributes were paid to his services by fellow workers like Fr. C. K. Mattom, K. Muhamad Ali and M. S. Kumaran Nair.

★ ★ ★ ★ ★

Shrimati Nalapat Balamani Amma's latest book, *Muthassi* (The Grandmother) (Mathrubhumi, Calicut. 50 pp. Re. 1.00), contains 20 poems written during the last four years. All the poems are characterized by a confident optimism and maturity of outlook. In poems like "The Grandmother" one feels the rhythm of life pulsating from generation to generation and discerning ears hear echoes from higher regions. The diction, the outcome of persistent efforts through three decades, is almost perfect in its simplicity.

★ ★ ★ ★ ★

In the light of recent events, Dr. Satyanarayan Sinha's *Chinese Aggression* (published in August 1961) with a foreword by General K. S. Thimayya proves to have been a grim warning to the Government and people of India. This book has now been translated into Malayalam by Shri C. H. Kunhappa as *Chinayute Kayyettam* (171 pp. Rs. 2.00). This topical publication will serve to educate and prepare the people for the future.

★ ★ ★ ★ ★

Shri R. Sankaran, Chief Minister of Kerala, inaugurated the publication of the N.B.S. Children's Books at Kottayam on November 14. The writers included in the series are Shrimati Lalithambika Antharjanam, Karur, C. A. Kittunni and "Mali" (V. Madhavan Nair). The twelve books are offered in an attrac-

tive box at a concession rate of Rs. 9.00. It is to be noted that these books show a distinct improvement on last year's set.

* * * * *

Shri K. P. Kesava Menon (Editor, *The Mathrubhumi*, Calicut) has given us an excellent sketch of Abraham Lincoln's life (63 pp. Re. 1.00). Lincoln's appeal is universal and his early struggles against a cramping environment were a fitting prelude to his emancipation of the Negroes and the preservation of the union. Lincoln today stands as one of the perfect symbols of democracy. The author has succeeded in presenting vividly the noble idealism of the great President. This book is an ideal gift for children and deserves to be translated.

* * * * *

Deserving writers are getting proper encouragement from the Government and other public bodies like the Sahitya Akademi. Shri K. G. Adoidy (Secretary of the Sastra Sahitya Parishat) has received a grant of Rs. 500 for the publication of his monograph *The Rise and Future of Life*. Shri Adiody has written a number of good articles on biological topics.

Shri Velayudhan Panikkasserri has been awarded a grant of Rs. 300 for the publication of his book *Kerala in the Fifteenth and Sixteenth Centuries*.

MADHURAVANAM C. KRISHNA KURUP

MARATHI

Shri N. V. Gadgil, former Governor of the East Panjab, presided over the 44th session of the Marathi Literary Conference held at Satara from November 2nd to November 4th, 1962. Fifty-seven years ago a session of the Literary Conference was held in this historic city, as a result of the efforts of the late Shri Dadasaheb Karandikar, the eminent lawyer and a friend of Lokmanya Tilak.

The recent session was held under the auspices of the Satara District Library. The veteran novelist, Shri N. H. Apte, headed the reception committee, while the session was inaugurated by Shri Y. B. Chavan, the then Chief Minister of Maharashtra.

The Conference adopted a resolution denouncing the Chinese aggression and expressing full support to the Government of India. The resolution was moved by Tarkateertha Laxmanshastri Joshi and seconded by Acharya P. K. Atre.

The reception committee arranged a function to honour the ex-presidents of the Conference present at the session, and on

their behalf MM. D. V. Potdar gave a suitable reply. The next session will be held at Madgaon (Goa).

★ ★ ★ ★ ★

As usual, nearly a hundred special Diwali numbers of Marathi newspapers and monthly magazines were published in Maharashtra, the majority being from Bombay and Poona. A few new magazines also made their appearance with the publication of Diwali numbers. Shri D. R. Kopardekar (Poona) has started *Indrayani*, which is edited by Shri R. C. Dhere. *Nawen Jaga* is edited and published by Shri Y. G. Nitsure (Poona). *Shabdaranjana*, edited by Shri G. D. Madgulkar, is published by the Shabdaranjana Crosswords of Bombay.

★ ★ ★ ★ ★

We regret to note that Dr. D. K. Karve, "The Grand Old Man of Maharashtra," breathed his last on November 9th, aged 105, at Hingane (near Poona). A great social reformer and educationist, he devoted his life to the emancipation of women and had the unique honour of founding the Indian Women's University, the first of its kind in the country. His autobiography, written about 50 years ago, is one of the best in Marathi. The Government of India had honoured him with the highest honour: the *Bharat Ratna*.

Shri D. B. Diskalkar, a well-known research scholar of ancient history and archæology, expired on November 2nd at Bombay, aged 69.

Mahant Gopiraj, a veteran research worker in the old Mahanubhava literature, died on November 14th, at Shrirampur, aged 82.

Shri Das Ganu Maharaj, the well-known poet-saint of Marathawada, passed away on November 25th, at Pandharpur, at the ripe old age of 96.

ANANDRAO JOSHI (Nagpur)

ORIYA

"Trends of the modern age in Utkal have been so skilfully portrayed in the works of the late poet Gangadhar Maher that the same portrayal is not found in the writings of his contemporaries," commented Dr. H. K. Mahtab, M.P., while inaugurating the two-day celebrations of the poet's centenary at Cuttack on November 3rd, under the auspices of the local Fakirmohan Sahitya Parishad. Paying glowing tributes to the poet, the chief guest, Shri Gopinath Mohanty, a noted novelist, expressed the

feeling that the poet's work was illuminating. A profound sense of patriotism had made the poet a voice of nature. He observed nature intently and realized its inner impulses. Hence his works were not static but pregnant with life. Shri Brahmananda Das, secretary of the Parishad, read out the annual report on the working of the Society.

On the second day, Shri Surendra Mohanty, a prolific story-writer, stated that the poetic works of Gangadhar pulsated with beauty and the revelations of a thoughtful heart. Reviewing the achievements of the poet, Dr. Kunja Bihari Das, a celebrated poet, remarked that a fine union of *rasa* and *niti* was clearly indicated in his writings.

* * * * *

In the fourth week of November, the Utkal Sahitya Samaj arranged a *Kabita Pathotsab* at Cuttack, in which nearly 25 poets recited patriotic poems composed by them. Included amongst the poets were Dr. L. N. Sahu, Shriyuts Kalindi Charan Panigrahi, Nityananda Mohapatra (Editor, *Dagaro*), Ananta Patnaik, Satyananda Champatiray (Managing Editor of *Jhankar*), Banchhanidhi Das and Gopal Chandra Misra, and Professor Janakiballabh Mohanty. Shri Madhusudan Mohanty reviewed the poems recited. Shri Birakishore Das, who was in the chair, explained that the object of such a meeting was to give an impetus to the writers to create patriotic literature in view of the foreign aggression against the country. He further stated that even "war literature" touched great heights.

* * * * *

Two teachers from Orissa, Shriyuts Jagannath Mohanty and Durga Prasad Pattanayak, are declared included among this year's winners of the Government of India's prizes of Rs. 1,000 each, for the writing of the best children's literature in Oriya. The books for which the prizes have been awarded are *Jete Salakhile Kukur Languda Banka* and *Gotiye Thila Pila*, by Shri Mohanty and Shri Pattanayak respectively.

LAKSHMI NARAYONA MOHANTY

CORRECTION

In addition to the writers mentioned in the November issue of *THE INDIAN P.E.N.* (bottom of p. 343) in the Oriya note, Shriyuts Kanhu Charan Mohanty and Gopinath Mohanty were honoured for novels by the Silver Jubilee Celebration Committee of the *Dagaro*, at the function at Cuttack in September 1962. The omission, due to oversight, is regretted.

L. N. MOHANTY

During his short stay in Poona Dr. S. Radhakrishnan, President of the Indian Union, presided over the publication ceremony of the fifth and last volume of *A History of Dharmashastra* written by the eminent and veteran scholar MM. P. V. Kane (Bombay). The Bhandarkar Oriental Research Institute, Poona, which has published this voluminous history of over 6,500 pages, organized the function on November 17th. It will be recalled that MM. Kane undertook this monumental work in English about 35 years ago and has completed it after patient labour and zeal. Shri Y. A. Bhat has translated the work into Marathi; and the translation is expected to be published shortly.

ANANDRAO JOSHI (Nagpur)

TELUGU

On November 3rd, a meeting was held under the auspices of the University Telugu Association at Waltair. Shri Bhamidipati Ramasomayajulu, a well-known poet of Andhra, read aloud excerpts from his *kavya*, *Divyaparishwanga*. He said:—

There is a principle of harmony underlying nature and that renders the co-existence of contraries possible. It is this co-existence that I call *Divyaparishwanga* (divine embrace). No other story in our mythology is more illustrative of this truth than that of Krishna and Kuchela. It is this story that forms the theme of my verses.

The poet followed the popular *Dwipada* metre, and the verses were easy and effective.

Earlier, Professor G. J. Somayaji, Head of the Telugu Department, introduced the poet and said that poetry, however modern, should have its roots in tradition. The meeting was well attended.

L. S. R.



Shri T. Gopichand, a well-known novelist and short-story-writer, suddenly died at Hyderabad on November 2nd, of heart failure. He was in charge of the Village Programmes of the All India Radio, Hyderabad.

Shri Gopichand was born in September 1913 and took the degrees of Bachelor of Arts and Law. His father, Shri Ramaswamy Chowdary, was a pioneer of the Rationalist movement in Andhra and, naturally enough, Shri Gopichand came under the influence of that movement and its principal protagonists. He

took to Rationalism with fervour and his early writings, stories and novels bear that impress vividly. Being a thinker himself, Shri Gopichand did not dogmatically adhere to the tenets of the movement in all their rigidity but with wisdom and mellow-ness. He was a realist in his outlook and we find this trait in all his works, along with depth of feeling. He wrote many stories, novels and essays. His *Asamarthuni Jeeva Yatra* (The Life Journey of an Incompetent) is undoubtedly his best novel. His other novels are *Merupula Marakalu* (Smudges of Lightning), *Tattva Vettalu* (Philosophers), *Parivartanam* (The Revolution) and *Cheekati Gadulu* (Dark Rooms), the last being his incomplete *magnum opus*. He was a film script-writer and he also directed "Shri Mangamma Katha," a successful film. He was also, for some time, the Director of Publicity and Information for the Andhra Pradesh Government.

POTHUKUCHI SURYANARAYANA MURTY

URDU

Shri Hamied Nagpuri, a well-known poet of Nagpur, presented 15 copies of his new collection of poems to the local Khatkhate Library on the day of its publication in November. These copies were auctioned for Rs. 760.50 at a function held by the Library and the total amount was donated to the National Defence Fund.

ANANDRAO JOSHI (Nagpur)

Poetry lifts the veil from the hidden beauty of the world, and makes familiar objects be as if they were not familiar; it reproduces all that it represents, and the impersonations clothed in its Elysian light stand thenceforward in the minds of those who have once contemplated them as memorials of that gentle and exalted content which extends itself over all thoughts and actions with which it coexists.

—P. B. SHELLEY

BOOK REVIEWS

Entrance. By LILA RAY. (Writers' Workshop, Calcutta 31. Rs. 1.50); *Hiroshima* — A Little Anthology of Poems by Four Indians, T. K. RAJA RATNAM, R. GOPALAKRISHNA, MURIEL WASI, JAG MOHAN. (Supplement to *United Asia*, Vol. XIII, No. 3, 8 pp.); *Buds of Red Blood*. By R. M. CHALLA. (Rajahmundry, A.P.); *Sathapatramu or a Century of Petals*. Part I. By KAVIKONDALA VENKATA RAO. (Rajahmundry. 23 pp. Rs. 2.00). (All English, 1961). There are complaints — valid but at the same time invalid — that much of modern poetry produced even in India is not easy of comprehension. Freud has invaded the realms of art, poetry and criticism and a study of depth psychology is a qualification essential for a modern critic. These remarks are, however, not applicable to Lila Ray's collection of ten poems, *Entrance*. She is stimulatingly intelligible and many a time uses "reductive" imagery — imagery which brings the grand and the magnificent easily before one's eyes. An exquisite example is "Mountains and Plains":—

Monks mumbling their prayers
the hooded hills huddle
on their knees at the foot
of the sky's white altar.

From the folds of robed plateaus
out of flat Mongolian plains
slant lakes lift lowly eyes
to jewelled priestly peaks.

Another clear instance of this kind of imagery is found in "India," described as:—

An erect, full-skirted woman
Unbowed beneath her burden.

Such images makes us believe in the dictum that "art does not render the visible, but makes visible." "Incantation" is another beautiful poem full of strong pulse-beats and short vivid lines:—

Mole hill into mountain,
I go away from you.
Mountain into mound
I make my way to you.

In the same strain is "Night." "A Design for a Mountain Spring" is not so beautiful but it is brilliantly conceived, full of

simple imagery, some lines bordering on the metaphysical. The poems are sprinkled with alliteration, internal rhymes and echoes. Lila Ray's compositions have reached a near peak of excellence as far as English poetry in India is concerned.

We cannot claim this of T. K. Raja Ratnam and his friends, who heave sighs of grief at the world's great nuclear disaster, which took place at 8.15 a.m. on August 6th, 1945, when Hiroshima, the beautiful city of Japan, became a scene of disaster. The first poet describes the effects in a tight and sinewy form:—

Limbs from limbs asunder,
mind from heart asunder.

Eyes torn from sight,
ears torn from sound,
noses torn from smell,
tongues torn from taste,
skins torn from touch.

R. Gopalakrishna is more effective and depends much on the visual effect of the image:—

The earth is screaming and
writhing, overwhelmed with pain.
Mountains crumble; oceans dry up;
and mad winds wander in despair.

Jag Mohan's lines have a hallucinated fixity about them, but occasionally lapse into prose:—

Womb-walls and concrete
were alike, unsafe
before the atomic blast.

The unborn were mostly
doomed to be ejected dead,
disabled or deformed.

Muriel Wasi is more academic and restrained. There are effective echoes of Shakespeare:

....Yet they are shadows
Of an insubstantial pageant faded;

Here is the best epitaph on the Hiroshima disaster:

.... You may learn
To speak with shadows and in time to know
How close beside the living lurk the dead
In all the world beside burnt Hiroshima.

Behind this collection of poems one can feel pain-ridden souls crying to give expression to the awesome crisis which overtook humanity 17 years ago. It is healthy now and then to be reminded of the results of a nuclear horror.

Buds of Red Blood is a collection of twenty-two sonnets dealing with love, friendship, beauty and other aspects of human life. R. M. Challa constantly endeavours to conform to the strict form of the sonnet. He has the feelings of the Romantic poets, though not their gift:—

Have you conspired with Orpheus in the slow
Soft scintillation of your rhythmic joys?

Why this fondness for classical allusion? At times, indignation sweeps him off his feet:—

Are we Hindoos, Moslems, Jews, and Christians?
No! We are pigs living in and on dross,
and donkeys bearing the burden of endless
evil, and vultures preying on mutual hate,
and moths e'er fluttering about death-light.

Challa's passion for the composition of sonnets seems indefatigable, but his sonnets may not live long.

Kavikondala Venkata Rao's *Sathapatramu* or *A Century of Petals* comprises translations from his Telugu poems. We are told by A. R. C. Westlake in his brief Foreword that much of the music of the original compositions is lost. Part I contains thirty petals which spring from flowers growing in the Andhra *milieu*. We read of "bridal *tali*," "lovely locks bedecked with white jasmine," "garden, unkempt and ruined" and the "harvest in Telengana." These songs are translated without metre or rhyme, but give the non-Telugu reader an idea of the substance on which the Telugu poet flourishes today.

The images are homely but the lines falter and are sometimes much padded, as in:—

You merge yourself in the light of the twinkling star and the whiteness of the moonlight night; you smile in the rays of the rising sun; you nod your head to the whisperings of the gentle breeze.

To sum up, poems written in English in India by young Indians have many things in common. They are ruthlessly honest and often exhibit a devil-may-care attitude to the niceties of rhyme, rhythm and syntax. But as far as the original compositions in this review are concerned, these remarks do not apply.

Their attempts are laudable and show no feverish desire to be too original.

H. H. ANNIAH GOWDA

Svarajyavijaya. By KSHAMA ROW. Sanskrit. (N. M. Tripathi, Ltd., Bombay. 177 pp. 1962. Rs. 6.00). It is the singular glory of Sanskrit literature today that though it has remained outside the pale of fast-changing fashions that characterize vernacular literatures, it has not lost its vitality or freshness. Among the few modern authors who have demonstrated by their creative writing how the rich and inexhaustible resources of the perennial spring of Sanskrit can still be exploited with advantage to communicate modern thoughts and visions in almost every literary form, Pandita Kshama Row is admittedly entitled to the first place. She is the author of more than a dozen works in chaste and pellucid Sanskrit which have won encomiums and honours from all quarters. The work under review may justly be regarded as her crowning piece; however, lovers of Sanskrit will bemoan the author's demise before seeing the work in print.

As ably pointed out by Dr. C. D. Deshmukh in his Foreword, written in Sanskrit, this epic poem in 54 cantos of about 25 verses each is not only entertaining but elevating. It adopts the epic measure of *shloka* (couplet) to describe the grand theme of Gandhiji's struggle for India's freedom culminating in his martyrdom. Current events are hardly suited for epic treatment; yet the music of her verse, the delicate touches of her genius and the exquisite quality of her imagination combine to invest the events with an epic air and to make the poem at once sweet and great. Starting with the Gandhi-Jinnah talks, the panorama of swift-moving action unfolds dramatically on the stage of Indian politics, not only highlighting different aspects of the life of the Father of the Nation, but also setting in bold relief his noble philosophy and great achievement. The poem is unique in its directness and lucidity. Though conforming to the strictest standards of "correctness," it does not lose ease or elegance. In a word, it is a work not for the hour, but for all time.

Smt. Lila Rao Dayal has won the gratitude of all lovers of Sanskrit literature by bringing out her mother's great work so artistically.

K. KRISHNAMOORTHY

Pahala Nastik. By CHANDRAGUPTA VIDYALANKAR. Hindi. (Rajpal and Sons, Delhi. 184 pp. 1961. Rs. 3.00) This is a collection of 15 short stories written during the period 1924 to 1960. Included in it is the first story written by the author. This story reveals that the author had a good grasp of life even at the age of 18. Thus any incident has a story when it is treated by a master story-teller.

Shri Vidyalkankar has written a useful introduction to this collection and described his art of story-writing. This will help new aspirants to the field of fiction. Another typical feature of this collection is that it tries to emphasize the beautiful as well as the ugly aspects of life. Thus the reader is able to judge for himself what is desirable and worth while in order to lead a happy life. Shri Chandragupta Vidyalkankar not only entertains but also educates through his short stories.

SITA RAM JAYASWAL

Kahani Khatma Ho Gae. By ACHARYA CHATURSEN. Hindi. (Rajpal and Sons, Delhi. 260 pp. 1961. Rs. 4.00) This is the fifth volume of the collected stories of Acharya Chatursen. As is known, he wrote about 450 short stories. In this collection there are 24 stories dealing with almost all aspects of life. They are historical, romantic, social, emotional, problematic, etc. Acharya Chatursen was an expert story-writer from the point of view of technique as well as the treatment of human life. The stories in this collection not only appeal to the emotions but also draw our attention to various types of conflicts resulting from differences in the approach towards the problems of life. Like Prem Chand, Acharya Chatursen did not try to highlight moral values. None the less his approach to reality does indirectly lead a reader to consider "the crisis of values."

The collection, which is part of a uniform edition of the works of Acharya Chatursen, is bound to be popular. A decent standard of printing and publishing has been maintained by Rajpal and Sons.

SITA RAM JAYASWAL

NEW PUBLICATIONS

OF OUR MEMBERS

[Members of the P.E.N. All-India Centre are requested to inform us of omissions and to keep us advised of their current publications in any language for mention in these columns month by month. The data required are the language, if other than English, the title of the book in Roman script, with its English translation, the name of the publisher, the date of publication and the price.—Ed.]

N. BALAMANI AMMA

Muthassi (Grandmother). Anthology of Poems. Malayalam.
(Mathrubhumi Printing and Publishing Co., Kozhikode.
50 pp. 1962. Re. 1.00)

K. R. SRINIVASA IYENGAR

The Adventure of Criticism. (Asia Publishing House, Bombay.
xv+691 pp. 1962. Rs. 25.00)

A. V. MATTHEW

Psychology and Christian Education. (Y.M.C.A. Literature
Department, Calcutta. 102 pp. Rs. 2.00)

Studies in Christian Living (Outline Studies for Discussion
Groups). (I.S.S.U., Coonoor. 50 naye paise)

How to be Happily Married. (N.C.C., Nagpur. 70 pp.
Re. 1.00)

AMRITA PRITAM

Rang ka Patta. Novel. Hindi. (Rajpal and Sons, Kashmiri
Gate, Delhi 6. Rs. 3.00)

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2. In all circumstances, and particularly in time of war, works of art, the patrimony of humanity at large, should be left untouched by national or political passion.

3. Members of the P.E.N. should at all times use what influence they have in favour of good understanding and mutual respect between nations; they pledge themselves to do their utmost to dispel race, class and national hatreds and to champion the ideal of one humanity living in peace in one world.

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ASIAN WRITERS' CONFERENCE PHILIPPINES

[We publish below a short report of the Asian Writers' Conference, held in Manila on December 26th-29th, 1962, under the auspices of the P.E.N. Philippines Centre, by one of our three delegates, *viz.*, Shrimati Gopi Gauba. Papers read by her and our other two delegates, Shri Khushwant Singh and Shri Prabhakar Padhye, follow.—Ed.]

Perhaps every conference seems a success when it meets on an optimistic note of bonhomie and ends on an even more optimistic note of accord.

The various topics under discussion at the Asian Writers' Conference, sponsored by the P.E.N. Philippines Centre and held at Manila from December 26th to 29th, 1962, were: (1) Tradition and Modernity in Literature; (2) The Role of the Writer in a Revolutionary Age; (3) The Two Cultures and the Asian Writer; (4) Interchange of Asian Literature (*i.e.*, the possibility of an Asian Anthology); (5) The Patronage or Protection of Literature; (6) Thai Literature; (7) The Relation of Folklore and Literature. Besides these there were speeches given by our good hosts at various Lunches and Banquets, all of them relating to the writer and his sacred duty to mankind.

We were so much in accord that almost from the start we began to split hairs. But since we had come to talk the spate of words was tremendous, and wisely it was decided that reading of papers was unnecessary, since the said papers had already been circulated. The speakers were therefore requested to introduce the subject as briefly as possible and put it up for discussion.

The main speakers sat around a long table with microphones strewn about within easy reach of each of them. Everyone spoke in English, except the Japanese delegate, who understood the language but spoke so haltingly in it that she preferred to have her views translated, her interpreter remarking drily that "in Japan it was not important for a writer to speak in English." Except for Thailand's Prince Prem and possibly the Indian and

Pakistani delegates, and of course the American observers; they all spoke in English that had a heavy local accent which almost turned it into a different language altogether. Nevertheless, it was quite clear, right from the beginning, that the Asian writers, meeting for the first time together, were doing an excellent job of showing to each other how close they were in their problems of language, literary inspiration, political and social upheavals, and recent dissociation from foreign domination — Thailand being the only Asian country free from a history of colonial rule.

Truly we were like members of one family meeting at a reunion, for we understood each other without much effort, though, of course, true to our Eastern heritage, most of us spoke at great length and time was always running short.

To me, the leader of the Indian delegation, Shri Khushwant Singh seemed to speak even better than he wrote. He was humble, lucid, to the point and brief. It was certainly to India's credit to have him as a delegate. Prabhakar Padhye made a forceful (a whit too forceful, perhaps) debater and chairman, and had his wits about him, taking keen interest in everything; while I, as a very junior delegate, tried to do my best in writing and speaking at short notice.

To me, unless I am biased, India seemed to do very well in clarity of thought and purpose and the English language, and if I may humbly add, in personal charm. Hongkong had sent nine delegates, while the Republic of China had sent six; in fact we were some 40 strong attending the Conference. Numerically, therefore, India was not well represented, considering its size and its literary output, but indeed it did very well. On the last day when each Head of delegation spoke in conclusion, Shri Khushwant Singh's speech was a masterpiece earning much continued applause from the audience, and a warm compliment from our host of the evening, Dr. Carloff Romulo, President of the University of the Philippines.

What did finally come out of this Asian Writers' Conference into which so much effort, feeling and expense had been poured? It is difficult to pin down the general affection and mutual respect as concrete evidence of things achieved. But the possibility of an anthology by Asian writers is a reality we can hope and work for. For, reiterating their faith in the dignity of the writer, their right to freedom of thought and expression, and voicing a new love of things native, including a new pride in one's mother tongue, they all agreed happily to an anthology of Asian writing in the English language, to be published at Manila, for five

years, with editors chosen by each P.E.N. Centre.

If this anthology comes off the Conference will have been well worth the great care and affection showered so unstintingly upon it by the host Centre.

GOPI GAUBA

TRADITION AND CHANGE IN ASIAN LITERATURE

In dealing with a subject like the literature of India, we have, above all things, to keep in mind that we are not dealing with the literature of one language or of one people, but of a multitude of languages spoken and written by a multitude of races, religious groups and culture patterns inhabiting a vast sub-continent almost as large as Europe and many times more complex. The Indian Constitution recognizes 14 major languages. There are in addition at least 150 others with distinct literature of their own. Some of them are, like English, written from left to right; these include Hindi (the national language), Bengali, Panjabi, Gujarati, Marathi, Oriya and most of the Southern Indian languages which belong to the Sanskrit group. There are others which, like Arabic, are written from right to left. Such are Persian, Kashmiri, Urdu; and Sindhi may be said to belong to the Arabic group of languages. Then there are many spoken by the tribal peoples; *adibasis*, the original inhabitants of India, which possess a rich hoard of ballad, epic and song and have over the centuries been kept alive by being memorized but have never had a script in which they could have been penned on palmleaf or paper. My object in stating this at the very outset is to emphasize that we are up against a veritable tower of babel. There is no such thing as a literature of India; there are many literatures of the Indian sub-continent. This not only widens the scope of the subject to unmanageable proportions; it also calls for special linguistic expertise which I certainly do not possess. I speak, read and write English (which is recognized as one of the 14 Indian languages) and Panjabi. I speak and read but do not write Hindi and Urdu. Of the major or minor languages my information is from secondary sources — translations, articles written by experts and largely gossip of literary circles. I beg, therefore, to be allowed to amend the title of this paper in two respects. Firstly, I will talk not about tradition and change of one literature, but of the literatures of many languages. And secondly, I will restrict my illustrations to the four languages of

which I have personal knowledge and refer to the others only in so far as I know of them in translation.

If I had to sum up the tradition and change in Indian literature in a few sentences I would simply say that all Indian languages have an old tradition in poetry, epic-drama and fable, mostly religious or didactic. Novel, short story and drama are recent innovations. The big change is the increasing role of the novel, the play and the short story as modes of literary expression. The pattern of poetry has also changed; fable and the epic-drama, except as parts of religious celebrations, have been virtually eliminated.

This is a very broad statement admitting of many exceptions.

Before I deal with the pattern of change in the different literary forms to which I have alluded, I would like to mention the three main stimuli responsible for the change.

The first and most important is the exposure to Western political power and civilization. This is an experience that most, if not all, Asian and African countries have been subjected to. In India the impress of English literature — particularly the favourites of the Victorian times when British power came to be consolidated in Hindustan — lies heavily on the literature of all its languages. Scott and Dickens introduced the novel to India; Emerson was the essayist *par excellence*. English poetry did not have the same influence because India had a strong poetic tradition of its own.

English literature influenced the literature; English political concepts of democracy and freedom influenced the politically conscious masses. English became, as it were, hoist with its own petard and became the chief victim of the nationalist, anti-colonial, Indian writer — the propagandist as well as the novelist.

The second exposure, which was as powerful as the first, was to Marxism. This began after the First World War and quickly claimed the allegiance of most younger writers who described themselves as progressive. Indian literature of the decades between the two world wars was heavily laced with Marxist concepts and is socially purposive. This influence is very much on the wane and today being a "progressive" almost amounts to an admission of being antiquated.

The third stimulus was — I had better use the present tense — is the liquidation of colonialism and the regaining of national sovereignty. This applies equally to most Asian and, we hope, progressively to African countries as well. The pattern of the

struggle for freedom in India was, however, unique. Because of the leadership of Mahatma Gandhi, it was largely non-violent. But its climax was the bloodiest in recorded history. It not only took the life of the Mahatma; it also took the lives of hundreds of thousands of innocent men, women and children. Almost ten million people were rendered homeless; thousands of women abducted and ravished; the loss of property was incalculable. In both countries, India and Pakistan, the shock of these events was traumatic. While the Governments and the politicians launched a campaign of vilification, writers and poets of both countries dipped their pens in the blood of sorrow and produced literature which despite its limitations has many redeeming features: it is without hate and it casts no aspersion on the other side. Independence and the aftermath of the Partition continue to be the dominant themes of much of the poetry, drama and novels of Northern India.

After this lengthy introduction, let me briefly deal with the changes in the traditional forms of literature. For the sake of clarity and brevity, I shall deal in turn with poetry, the novel, the short story and drama.

Poetry is the oldest form of literary expression and every one of India's many languages has a rich treasure-house of epic, ballad, lyric and other verse forms. The large bulk of these are of a religious and didactic nature. But as early as the 12th and 13th centuries A.D. a school of saintly people grew up in Southern India — known as the Alvars and the Adyars — who made God the object of emotional and even erotic adoration and thus opened the flood-gates of passion on to the cold, ethical religious domain. The movement gained momentum and under the label *Bhakti* (devotion) spread across the whole of Northern India. It found a complementary movement in the Muslim Sufis who had begun to have an enormous influence in Northern India. The Bhaktas and Sufis produced devotional poetry of a type in which it is difficult to tell whether a devotee is addressing his deity or a passionate lover his wanton mistress. Some of the biggest names in Indian literature belong to the order of religio-romantic poets: Kabir, Namdev, Tukaram, Nanak, Mirabai, Arjun and many others. If royalties were still due to these late poets, the largest item in the budget of All India Radio would comprise cheques sent to descendants of the Alvar, Adyar, Bhakta and Sufi saint-poets for songs that are broadcast at all hours of the day and night.

Poetry continues to be the most popular form of expression.

More poetry books are published than all others put together. The country's leading literary figures are poets, not novelists or dramatists. Poetic symposia (*Kavi Sammelans* or *Mushairas*) continue to draw large crowds. It is refreshing to know that even today a leading poet like Faiz Ahmed Faiz of Pakistan can draw a larger crowd in the capital of India than the leading film star — and his audience may include the Prime Minister and most of the Urdu-speaking members of Pandit Nehru's Cabinet.

Figures of the great poets of the recent decades still dominate the literary scene: Rabindranath Tagore in Bengali, Sir Mohammed Iqbal in Persian and Urdu, Bhai Vir Singh in Panjabi, Vallathol in Malayalam. But in each of these, and in all other languages, there are hosts of younger poets who have made a name for themselves. In Panjabi we have Mohan Singh, now in his early 50's, writing the very best poetry the language has known. There is also Amrita Pritam — an attractive woman in her late 30's — who is read avidly in both India and Pakistan. I learn on reliable authority that the same is true of the younger generation of poets in other languages.

Influences from Europe and the U.S.A. can be discerned in the writings of these younger bards. A contempt for form, metre and rhyme is universal — (except where the poem has to be recited as at a *Kavi Sammelan*). The bejewelled phrase, the impressionist flash of thought, are *de rigueur*. Obscurity is more fashionable than clarity; tackling a particular problem, e.g., of the time theme made popular by T. S. Eliot in his Quartets, is more *à la mode* than preaching. Walt Whitman released the Indian poet from the shackles of form; Eliot, McNeice, Spender and Auden have released him from the rigours of a sustained thought-content. I would have liked to illustrate my point by quoting some of the moderns, but I am convinced that poetry can seldom, if ever, be translated. So I will not try the impossible.

Fortunately, we have a young and distinguished Indian poet writing in English whose work is an excellent example of what I have been saying. This is Dom Moraes, now living in England. His poems can now be found in many anthologies of modern English poetry.

The novel, as I stated in my prefatory remarks, is not a traditional Indian form of expression, having been adopted with the introduction of English. There are Sanskrit classics written before the birth of Christ which resemble the novel, but they seem to have been discontinued. It is perhaps because of this that India has not yet produced either a great novelist or even

a great novel. I know I am treading on questionable ground when I state that, but I do so on the assumption that, unlike poetry, all great work in prose must be able to stand the test of translation. Indians know the English language well enough to do justice to the original. Hitherto not one of these many translated works of Indian novelists has made its mark even on the national scene. The great names mentioned are Bankim Chandra Chatterjee and Sarat Chandra Chatterjee of Bengal and Prem Chand, who wrote both in Urdu and Hindi. People who read the works of these men in the original rave about their excellence. I have only read some in their English versions and I am unable to share the enthusiasm for them. Tagore, whose poetry shows some of its greatness in the English rendering, makes very indifferent reading when it comes to novels. A reasonably good criterion of judgment is the experience of the Sahitya Akademi, the Indian Academy of Letters, and UNESCO — both of which have sponsored translations of many Indian novels. Hitherto only two — Ruswa's *Umrao Jan Ada* from Urdu and Pillai's *Chemmeen* from Malayalam — have been able to find publishers. The others lie collecting dust in the archives.

Since the novel was introduced to India by the English, it will be worth while to take notice of the work of Indian novelists in the English language. In recent years quite a few men, and many more women, have attracted the notice of the English and American literary world. I can only mention a few names. R. K. Narayan is now the acknowledged leader. Of his many novels, *The Financial Expert* and *The Guide* are perhaps the two outstanding. There are other men — Mulk Raj Anand, Bhabani Bhattacharya, Balakrishna Rajan, Sudhin Ghosh, Malgaonkar, Raja Rao; but their works have not drawn the same applause in India or the West as Narayan's. Many of the women have done well. Santha Rama Rau has made a great name in the United States and is a regular contributor to the *New Yorker*. Her book *The Householder* has been filmed. Kamala Markandaya has published three novels, of which her first, *Nectar in a Sieve*, is considered by many to be the best novel by an Indian. An equally successful novelist is Nayan Tara Sehgal, whose third novel has recently been published. For a fair sample of the different styles of writing I would recommend to your attention the following five novels, which, I believe, represent the best we have produced so far:

All About H. Hatter by Govind Desani.

The Guide by R. K. Narayan.

Nectar in a Sieve by Kamala Markandaya.

The Silver Pilgrimage by Anantanarayan.

The Serpent and the Rope by Raja Rao.

The one branch of prose in which all Indian languages have shown remarkable adaptability to external stimuli is in the domain of the short story. This may be due to the fact that the fable, which is in the Indian tradition, lends itself to modern adaptation; or it may be due to the peculiarity of the Indian temperament, which is capable of packing all its passion in a brief statement but lacks the stamina to portray the many facets of life which the novel demands. Perhaps it is the same temperament which makes the Indian artist express his genius in miniatures rather than on large canvases or frescoes. Indian short stories have achieved a very high standard. Tagore's and Prem Chand's short stories are more remarkable than their novels. And today every language has a string of excellent writers of short stories. Urdu has Rajendra Singh Bedi, Krishan Chandra and Ali Abbas Hussain. Panjabi has Kartar Singh Duggal and Kalwant Singh Virk. Hindi, Gujarati, Marathi, Tamil, Telugu, Malayalam and Kannada have equally good writers.

If our project to publish Asian literature ever materializes, I would give top priority to a collection of short stories from member States.

Since India to this day has no theatres or troupes of professional actors even in its largest cities it would be silly to talk of Indian drama. We have had the Folk Theatre and many of our epics are reproduced regularly as the Passion Plays are in Europe. But the theatre as we know it in European terminology has yet to be born. Beginnings have been made. Calcutta has a theatre or two where modern Bengali plays are staged. Other big cities are building theatres of their own. These will undoubtedly induce writers to turn dramatists and add another dimension to their expression. Up to this day their only real outlet is the All India Radio, which regularly broadcasts plays by contemporary writers.

The literary landscape of contemporary India is not very bright. For many years we believed that our creative faculties had been numbed by foreign domination. We have been free for 15 years, our Government is doing as much as any Government could do to foster a cultural renaissance. We have All-India Akadamies of Letters, Arts, Music and Dancing. All the

States have similar academies of their own. Every year large sums are given away to writers, poets, dancers and composers. Foreign classics are being translated into Indian languages; classics of the Indian languages translated into other languages and published cheaply to be available to the masses. Can official patronage stimulate a cultural renaissance? India awaits the answer to this question.

KHUSHWANT SINGH

THE TWO CULTURES AND THE ASIAN WRITER

The question of "the two cultures" raised recently by the British novelist-scientist Sir C. P. Snow is very important for the Asian writer, because he is heir to a long tradition of humanistic culture and is on the threshold of a change that is destined to create a new powerful tradition of scientific culture.

Sir C. P. Snow in his Rede Lecture pointed out that in the West, in spite of the fact that both the humanistic and scientific cultures had developed to a great extent, there was some kind of antagonism between the votaries of the two cultures. He said that the intellectual life of the entire Western society was increasingly being split into polar groups, the scientific and the literary. He found that the two groups had almost ceased to communicate with each other, and that they had a curiously distorted image of each other: to the literary intellectuals the scientists were ignorant specialists utterly devoid of insight, while to the scientist literary men were wholly lacking in foresight.

Now there is no reason why this should be so. The values that ultimately govern the attitudes of science and of literature are the same. They seek the same ideals of the conduct of life. The Humanities (of which literature is only an important expression) obviously seek the values of love, truth and the dignity of man. Science must cultivate the same values. Take, for instance, the value of truth. You can perhaps win an election or capitalize a commercial deal through fraud, but you cannot make a simple scientific experiment (like the production of water) through fraud. In science you have to be meticulously true to the laws of Nature. Science, first of all, is an adventure in the quest of truth — a quest based upon the discipline of observation and experiment, of hypothesis and verification. This pursuit would just be impossible if you are not ready to give up dogma, respect originality, admit that you may be wrong and

others may be right — in other words develop values based on the dignity of man.

The values of science and the values of the Humanities are therefore common and unless the identity of these values is recognized human civilization, which is bound up with both, will be in jeopardy. If the Humanities refuse to cultivate science in the belief that it negates the finer values of culture they would become pale and effete, and if science disdains the Humanities in the belief that they are just a mask to hide sentimentalism it would become callous and cruel. Effete Humanities and cruel science must both be pronounced symptoms of disease.

The failure to realize the identity of the values of science and the Humanities must, I think, be traced to their different conceptions of Man's relationship with Nature. Whereas the Humanities would "worship" Nature, science strives to "conquer" her. Where the writer and the artist would revel in Nature's beauty the scientist would like to take his bulldozer. It is not seen that both these attitudes are basically incomplete, based on half-truths.

Man is a product of Nature; at the same time he lives by consuming her! This relationship is contradictory but necessary and inevitable. Man is a child of Nature and one can imagine that like a mother she feeds him on her own milk. That makes all other products of Nature his brethren. The moment Man becomes conscious of this relationship he acquires a conscience. Consciousness of one's relationship with relatives, friends, other members of society, animals, the flora and the fauna makes one aware of one's obligation towards them, creates an ethical conscience and leads ultimately to the doctrine of universal love.

But at the same time Man must make numerous demands on Nature, because he lives by her. He is a product of Nature that feeds on other products, and he must learn to do this more and more efficiently. The earliest ape that plucked a fruit from a tree was only exercising its natural privilege of demanding from Nature, and we all do the same, only with greater expertise. Science is concerned with the problem of expertise. Its task has been to control Nature more and more. Naturally science tends to appear in the garb of the "conqueror" of Nature, whereas the Humanities, with their doctrine of universal love, appear as the "worshippers" of Nature.

But both these roles are false, because they are incapable of complete consummation. Surely Man cannot conquer Nature completely, because he is a part of Nature and is subject to her

laws. Equally he cannot fully fulfil the role of worshipper of Nature, because he must live at her expense. Both the dreams of being a true worshipper and an absolute master of Nature are ultimately futile dreams. The ideals of submissive worship and of masterful conquest must be reconciled. The relativity embedded in the relationship between Man and Nature must be understood. It is an unstable relationship, with contradictory pulls which must be reconciled in a rewarding adventure. This can only be done if the votaries of the Humanities and science come to terms with each other; the Humanities must realize that the conduct of life would lack strength and fire unless it is informed with the spirit of science and science must understand that its glories would be futile unless it accepts the original condition of man which reduces him to ultimate loneliness and resignation.

Asia, which today stands on the threshold of a scientific revolution, must realize the fundamental relativity of the relationship between Man and Nature if she wishes to see that her current transformation from the pre-industrial to the scientific era is smooth and orderly. Asia must realize that she was conquered by the West because she was preoccupied wholly with the development of a humanistic outlook to the utter neglect of science. Her humanistic outlook tended to be merely humanitarian. Her humanistic values degenerated into sentimental values. The quest for truth became a search for revelation; love became sentimentalism; tolerance turned into indifference; and the dignity of man turned into its mockery.

Not that Asia was incapable of scientific achievements. Let us not forget that the three most powerful instruments of modern civilization — the compass, gunpowder and the printing press — were developed by Asia, by China.

Let us also remember that the arithmetical numbers were invented by Asia, by India. The Asians did have the scientific genius, but we neglected it and devoted ourselves wholly to the classical Mandarin tradition. That is why we were conquered. We did not surrender without a fight. We did fight — but with weapons bought or borrowed from the West. We were trying to fight the enemy with weapons supplied by him! It was a foredoomed adventure.

Now it seems we are committing the opposite mistake — of some kind of hedonistic worship of science! Take the case of the rulers of the land that invented the compass, gunpowder, the printing press. This land had developed a magnificent humanis-

tic culture, the culture of Confucius. But they have become the worshippers of the culture of the machine, exclusively. They believe in the final and absolute triumph of Man over Nature. They are out to efface everything that is supposed to disagree with this. They are out to efface the great humanistic tradition of their own culture. The result is symbolized by their latest adventure, the invasion of India, who had gone out of her way to befriend them. It is symbolized by the increasing ferocity of their ideological attacks on a land that gave them their ideology!

The problem becomes particularly acute in Asia because today we are engaged in building and industrially developing our lands without a previous scientific build-up. We are trying to industrialize with borrowed technology. We are trying to harness the powers of science without having built them up here ourselves. The West developed science and brought it to its present miraculous stage after having experimented with it over a period of decades. The scientific advances changed the face of the outer world, but while this was being done the inner reality was not being neglected. It was also being developed. Man was absorbing the scientific attitude and the scientific spirit. The inner development always lags behind, and an imbalance, a contradiction, appears between Man's inner world and his outer reality. That is inevitable. But the Western man reduced the rigour of this contradiction by infusing his humanistic tradition with the spirit of science in an atmosphere of developing democracy.

Even then the contradiction at times triumphs, and creates problems, like the problem of seediness which expresses itself, I believe, in beatnik literature, in the extravaganzas of jazz, in the dizziness of the *cha-cha* and the twist and in the recklessness of surrealism. We Asians would appear to be completely defenceless before the avalanche of borrowed technology, unless we make a conscious and determined effort to imbibe the spirit of science while adopting and adapting the scientific technology.

Here, I think, the Asian writer would find his most fruitful role. As a practitioner of the humanistic arts he will naturally cultivate human values, but let him infuse them with the spirit of science and pave the way for the unity of the two cultures — which is natural and ultimately inevitable.

PRABHAKAR PADHYE

THE ROLE OF A WRITER IN A REVOLUTIONARY AGE

So much has been said about the writer in a revolutionary age that I cannot possibly say anything new or original. Forgive me if I seem to echo all the speakers.

In India, as in all countries of the world, East or West, something or the other is always happening. If we are not fighting aggression, winning or losing as the case may be, we are fighting poverty and bureaucratic control and apathy. And of course a real revolutionary age is always round the corner. In fact we go through revolutionary periods at regular intervals, for it seems India is some fair maiden who has to be won and, when not wooed, certainly conquered. Alexander came bringing with him the Greek hordes, followed by Arabs, Turks, Moghuls; then came the European fortune-seekers and traders — the Dutch, the French, the Portuguese, the British. And now the Red Chinese stand on our borders, incidentally, as good luck would have it, uniting us as we have not been united for a long time.

What has been the Indian writer's role during such days of stress? In ancient times he became the wandering bard singing to his people, waking them to the danger, giving them courage. In more recent times he took his pen as a soldier might take his sword, and fearlessly sent out warnings, appealing to his people to take care, often going to jail in the process.

Yesterday, someone said that a writer was not much good at his job if he could not create characters but only situations depicting the evils of our feudal age, when he became more of a social reformer than a novelist. That may be right, but should a writer, *can* he, dissociate himself from his country's problems to achieve — how shall we put it — "pure art"? A writer cannot confine himself to mere self-expression, fiddle, as it were, while Rome burns. Is a painter less of an artist when he prefers to paint a beggar and an emaciated coolie, rather than, say, a golden nude?

To my thinking a writer had a message to give all the time. In a revolutionary age he became the clarion call, for a writer is the pulse of the people. It is he who first feels the impact of coming danger, or of complacency. It is he who must rouse his people from their torpor; it is he who must lead and give full voice to the first murmur. A writer is gifted indeed if he can combine a good style and characterization with his message. Truly then his pen becomes mightier than the sword.

The role of a writer has never been easy. When there is suffering in his land he suffers with it. When he senses evil he has to give warning, sometimes at the risk of losing his life. When he cannot stop it, he has to help fight it. He has always work to do. In times of war he has to teach a soldier to go to the battle-front willingly. After the war he has to re-teach him to become a tender lover.

When as a writer he is about to be put into fetters politically, well, this is something that I can only sympathize with; and pray for his integrity and strength. Should a writer do propaganda for his country when he disagrees violently with its policy? I hope he never gets into such a situation, just as I hope a girl never gets into a situation where she has to decide between saving her honour and saving her life. God save her and the writer from a fate "worse than death."

One thing a writer can never do is to run away. Were he to succumb to pressure and temptation and leave, sooner or later he will dry up and wither; for to a writer, his people and his land and their many problems, are the magic sources from which springs his sustenance. The unfortunate day he decides to go he might as well pick up his shroud and go sit on the Himalayas.

GOPI GAUBA

INTERNATIONAL P.E.N.

XXXIIInd INTERNATIONAL CONGRESS IN IRAN

The International P.E.N. Congress will be held in Teheran this year from April 9th to 17th at the invitation of the Iran P.E.N. Centre. The theme chosen is "Islam and Non-Islam: The Reciprocal Influences of the Literatures of the Muslim and Non-Muslim Worlds." Following the Congress there will be excursions to Shiraz, Persepolis and Isphahan.

Members who are planning to attend should send us their names as soon as possible.

P.E.N. MEETINGS

BOMBAY

THE POET VIDYAPATI (c.1340-1448 A.D.)

Dr. Jayakanta Mishra of the Allahabad University, addressed a meeting arranged under the joint auspices of the P.E.N. All-India Centre and the Indian Institute of World Culture on Monday, December 3rd, 1962, on "The Poet Vidyapati (c.1340-1448 A.D.)." Dr. Mishra recalled with some feeling his 15 years' membership in the P.E.N. and expressed himself happy to be actually present among Members at Headquarters.

His whole talk was marked with warm feeling for Vidyapati both as man and as poet. He began by quoting an old verse which says: "Two things are exempt from the mockery of the wicked — the young moon and the writing of Vidyapati."

Maithili has had many great writers — e.g., Jyotirishwar, Govindadas, Umapati, Chanda Jha and Harimohan Jha. Many of them perhaps excelled Vidyapati in particular excellences; but none has his total versatility and many-sided merits. Vidyapati is one of those writers who have given to a whole language and literature its direction and whose names therefore are forever associated with it. A study of him is a perfect introduction to Maithili literature.

Vidyapati was more than simply a poet. In a time of invasion (he lived from 1360 to 1448 A.D.) he wrote works on Dharma-shastras to standardize the Hindu tradition and knit the Hindu nation together. However, Dr. Mishra confined himself to Vidyapati as a man of letters. He was the first to realize that the period of Sanskrit and Prakrit was over, and that the time of the vernaculars had arrived. Twenty years before Chaucer he was saying, "The country speech is sweet to all."

He lived a full life and was associated with various kings of Maithili. From 1396 onwards he was the particular playmate of Kirtivarma, and much of his writing was done under the patronage of Maharaj Shivsingh. Vidyapati's *Kiritipataka* was recently published as also his *Gorakshavijsaya*. The title of "Abhinava Jayadeva" — the New Jayadeva — was conferred on him by Shivsingh and his native village was assigned to him. The manuscript of the *Bhagavata* copied by Vidyapati is extant.

There is a touching personal tradition about Vidyapati's personality. Thirty-two years after his royal friend had died he still mourned him. His poems speak of two things, a quiet domestic life and lasting love for his dead friend. And the tradition

says that when death overtook him on his pilgrimage towards the Ganges a little before he had reached the sacred banks the Ganges rose in flood to reach the spot where he had fallen down.

The poetry of Vidyapati is in the tradition of Kalidasa, though we must not take this to mean that he possessed only a sensuous perception of beauty. Bengal remembers him as a Vaisnava but his faith was not only solely that; at home he seems to have been something of a Shaiva. The *Ain-i-Akbari* celebrates his *nacharis*, stories of the deities, which were often dramatized in verse. Another charming tradition speaks of how Shiva himself lived with Vidyapati in the form of a servant because he loved so well to hear his Shaiva *nacharis*. Vidyapati discovered the identity of his servant only when on a journey, near to dying of thirst, he was given miraculously-produced Ganges water by the servant.

He was not, however, only a devotional poet but also a poet of this world. His songs are still sung in Maithili on all auspicious occasions and at festivals and have become a very part of Mithila's life. He was a poet for pandits too and loved sophisticated literary beauties. His handling of *alankaras* is reminiscent of the Sanskrit classics. This aspect of the subject has been specially studied by H. P. Shastri. His range of themes was great and his popularity extends from Delhi to Assam and from Nepal to Orissa.

The musical tradition of Vidyapati's composition, according to Dr. Mishra, has been preserved accurately in Nepal. A complete edition of the songs so preserved has been published by Shri Nagendranath Gupta.

Dr. Mishra read and paraphrased several of Vidyapati's songs: a song praising *shakti*; a *nachari* in which Shiva makes excuses to Parvati for not dancing, but of course he does in the end; a marriage song, a love song, a song to unite bride and groom and a poem of courteous farewell to his hosts after a visit.

Professor Induprakash Pandey was in the Chair and his opening remarks spoke of the wide-spread influence of Vidyapati in Bengal, Bihar, U.P. and Orissa, an influence the greatest after Jayadeva on devotional and erotic poetry. He mentioned that Ananda Coomaraswamy had published a translation of Vidyapati's poems under the title *Songs of Vidyapati*. He said also that we would owe much to Dr. Mishra's very special study of the subject.

The first in the series of meetings arranged by the P.E.N. All-India Centre and the Indian Institute of World Culture at which writers read their current, unpublished work was held on November 5th, 1962. Shri Chunilal Madia, Shri Suresh Joshi and Shri Sarang Barot read Gujarati stories. An interesting discussion followed, focusing mainly on the nature of artistic detachment.

The second, where Marathi stories were read, was arranged on December 13th, 1962. Professor Gangadhar Gadgil read a short story which had been published recently but one he considered particularly expressive of his approach to existence and a good example of his technique. It is called "*Kajva*" (Glow-worm). Shri C. T. Khanolkar, better known by his poetic pseudonym "*Arti Prabhu*," read a short story called "*Satya*" (Truth). Both these stories used the fact of death as a starting point for exploring their themes and from this fact a most interesting discussion followed on the characteristic seriousness, frequently grimness, noticeable in the contemporary Marathi short story. Shri Sadanand Rege could not, unfortunately, be present.

VEDIC MYTHS AND SYMBOLS

A meeting was arranged under the joint auspices of the P.E.N. All-India Centre and the Indian Institute of World Culture on December 18th, 1962, when Dr. Stella Kamrisc, Curator of Indian Art at the Philadelphia Museum of Art, spoke on "Vedic Myths and Symbols."

Dr. Kamrisc based her remarks directly on a very close and thorough study of Rigvedic texts. She made it clear that she did not consider the Vedas primitive in any sense, for she had found in them a mythically expressed but highly articulate cosmogony. She elucidated in a very carefully composed analysis Vedic symbols and mythical figures such as Indra and Vritra, the relations of being, *sat*, and non-being, *asat*, and that primordial monadic reality in which these two lie closely embraced.

Dr. Robert Skelton, for the present attached to the Prince of Wales Museum, was in the Chair, and spoke highly of Dr. Kamrisc's widely known learning and contributions to Oriental and archaeological studies.

Shri R. P. Sirkar moved a vote of thanks.

IMPRESSIONS OF MY VISIT TO WEST GERMANY

Shrimati Mehra Phiroze Shroff, who had recently returned from travelling around West Germany, gave a talk on her impressions on December 20th, 1962, at a meeting arranged under the joint auspices of the P.E.N. All-India Centre and the Indian Institute of World Culture.

She had nothing but praise for the achievements of the West Germans in many directions, especially economic and social, since the end of the War. She gave statistics and striking details to bring home the ravaged and sunk conditions of West Germany at the end of the War. She also gave statistics and details to show the astonishing rate at which reconstruction had been achieved. She attributed the swift progress especially to the policy of free enterprise that West Germany had followed and to the intelligence, hard work and business integrity of the West Germans. She thought that India ought to take a lesson from Germany in all these aspects.

After the talks, three films — on German road-building, a German educational institution and a splendid exhibition of Art — were shown. These we owe to the courtesy of the German Consulate. Also, Dr. Gaerte, acting Consul General, took the Chair and spoke movingly of Germany's experience of division into two and the strong West German sympathy for India in her experience of the Chinese aggression.

P.E.N. COFFEE PARTY

A small coffee party was arranged at the residence of Madame Sophia Wadia on December 20th, 1962, in the morning, when a few P.E.N. Members met Mrs. Margaret Leighton and Mrs. Catherine TeVeer, Members of the P.E.N. Club of Los Angeles. Both Mrs. Leighton and Mrs. TeVeer spoke of their works. Mrs. Leighton, who writes for older children, hopes one day to write a book on India in the 9th century. She has written quite a few biographies suitable for children. Mrs. TeVeer is a poet and a short-story-writer. She bases her stories more on reality and personal observations, she said.

AT HOME

An informal gathering of a few P.E.N. Members was arranged on January 7th at the residence of Madame Sophia Wadia to meet

and felicitate Shri K. S. Ramaswami Sastri on his attaining the age of 85 years. Shri Ramaswami Sastri has been an esteemed and respected Member of the P.E.N. for many long years. Madame Wadia felicitated him and expressed the sentiments of all those present. Shri Ramaswami Sastri told the Members briefly of his varied and active life and some of his writings. His latest book, *Narada Bhakti Sutras*, his 111th publication, was released on January 5th by Dr. S. Radhakrishnan at a function arranged by the K. S. Ramaswami Sastri Felicitation Committee, Mylapore, Madras.

DELHI

SCIENTIFIC AND TECHNICAL TERMS IN INDIAN LANGUAGES

A meeting was held under the auspices of the Delhi Group on December 17th at Sapru House, New Delhi. Dr. Babu Ram Saksena, ex-Professor of Sanskrit at Allahabad University and at Present Deputy Chairman of the Scientific and Technical Terminology Commission, Government of India, gave a very informative talk on "Scientific and Technical Terms in the Indian Languages."

In ancient times, India made remarkable progress in religion, philosophy, the fine arts, literature, astrology, mathematics, and so on. The last two centuries have, however, seen a lagging behind in science and technology, which have tremendously advanced. In order to make scientific knowledge easily available to Indians it has been thought fit to find equivalents for scientific and technical terms in the Indian languages. As a matter of policy it has been agreed that there should be maximum uniformity in the adoption of words in the different languages.

This is the age of mass education and an Indian language as the medium of education is necessary.

Nevertheless, words have to be borrowed from rich languages and assimilated into our own. Dr. Saksena gave several illustrations of such assimilation. A too strict adherence to orthodox grammar and an extremist approach, he said, should be avoided. He was of the opinion that a liberal approach towards Indian and foreign languages should be maintained.

In Hindi and Urdu, there are tendencies to fall back exclusively on Sanskrit and Persian respectively. But this reflects a

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 narrow outlook and is likely to retard us and prevent our keeping pace with the advanced countries of the world.

A slight variation and simplification of difficult words into our languages is also a useful process. In Hindi, for instance, there are many words that have been thus varied; *botal* from "bottle" and *lalten* for "lantern."

A lively discussion followed the talk. It was pointed out that the common man hardly understands the newly coined words, particularly those having Sanskrit prefixes and suffixes. Dr. Sak-sena observed that the common man, like others, would soon become familiar with these words, and if they were useful they would stay.

Dr. Chhabra, moving a vote of thanks, said that in the course of his work as an archæologist on newly discovered inscriptions he has often come across beautiful archaic words which could be reintroduced in the process of coining new words. Dr. Chhabra is compiling a short dictionary of such words.

MADHAV SINGH "DEEPAK"

LUCKNOW

A meeting of the P.E.N. Lucknow Group was held under the Chairmanship of Dr. A. V. Rao, Vice-Chancellor, Lucknow University, on December 11th, 1962, to welcome Mrs. Maria S. Van Gogh of the Netherlands. Important authors such as Shri Yashpal, Bhagwati Charan Varma, Amrit Lal Nagar, Ila Chandra Joshi, "Bedhab" Banarsi and Sumitra Kumari Sinha were specially present on this occasion. Mrs. Gogh gave a talk on the Indian influence on Dutch literature. She pointed out that Dutch authors have been taking interest in Indian literature for the last several centuries. She gave specific illustrations to support this view. Next day she met local authors at the residence of Shri Yashpal and discussed with them the literary trends of today. Her visit to Lucknow was concluded by another talk in the University of Lucknow on the subject of life in Holland.

SITA RAM JAYASWAL

CORRESPONDENCE

To the writer no possession is dearer than freedom. This freedom we have enjoyed in the framework of our national freedom. Today the nation is faced with a challenge to its very existence. This hour of grave peril is the real test of our manhood, of our guts and our capacity to defend what gives meaning and value to life. We can hardly claim to deserve freedom if we are not prepared to die for it.

The battle is not only at the geographical frontier but on every front of our national life, economic, social and moral. Each one of us, in whatever vocation or walk of life, is called upon to contribute his best to this mobilization of national resources, paying in full measure the price of freedom, as our Prime Minister has put it.

Let us therefore pledge ourselves to pay the price. As citizens we pledge our material resources and as writers we pledge our pen to defend and uphold the freedom and honour of our land. In upholding this honour we uphold our own.

The spontaneous upsurge of popular emotion needs creative expression in great endeavours and brave deeds, or else it may whirl round and round in a mass hysteria of hatred and excitement. This is a challenge to every creative spirit.

We believed in peace and lived for peace, but peace in servitude is mockery, and insult to the divine in man. "I would risk violence a thousand times than the emasculation of a whole race," said Mahatma Gandhi, the prophet of non-violence. Even more categorically he said, "I would rather have India resort to arms in order to defend her honour than that she should in a cowardly manner become or remain a helpless witness to her own dishonour."

Rabindranath Tagore too was a poet of peace, but a time came when he sang:

From thee I have asked peace
only to find shame.
Now I stand before thee—
help me to put on my armour.

KRISHNA KRIPALANI

The Personalist, a review of philosophy, religion, and literature published quarterly by the School of Philosophy, University of Southern California, Los Angeles, California, is rendering notable service by presenting the more opaque thinkers of the world in a simplified and crystallized idiom. In the Autumn 1962 issue, John H. Haddox, in the leading article, gives an illuminating account of the Mexican philosopher Jose Vasconcelos, who declared that "Goodness and beauty are found only on the road to God." Mr. Angelo A. De Gennaro, in "Croce and Marx," brings to light the little-known side of Benedetto Croce's criticism — his interest in the Marxian dialectic. Croce was to see the real shallowness of Marxism which was rooted in materialism. For what is Marxism but a despotism that cloaks itself in the phrase "historical determinism" and is out to destroy individual liberty and the soul's freedom? As Mr. Gennaro paraphrases Croce: "Man is spirituality and creativity, and he has in himself the infinite power to face all obstacles and to transform all situations, even though they seem hopeless."

There are other rewarding essays like Charles I. Glicksberg's "The Lost Self in Modern Literature" and Leon J. Goldstein's study of Camus's *Caligula*. However, the most sustained and thought-provoking article comes from Mordecai Marcus's comparative study of Walt Whitman and Emily Dickinson. According to Mr. Marcus, "their poetry shows a manifold struggle for psychic integration and for meaning in life." The author's listing of the many similarities between the two poets finds in both "a combination of the desire for relief through expression with a desire to communicate their discoveries about the meaning of nature and life." The deceptive simplicity of Whitman's poetry and the seeming obscurity of Dickinson's work are both genuine and unique. After reading Mr. Marcus's able presentation of the two, we once again become aware of Dickinson's "deathless syllable" and Whitman's "barbaric yawp" and the latter's direct hold on us:—

I come forthwith in your midst, I will be your poet,
 I will be more to you than to any of the rest.

PREMA NANDAKUMAR

GUJARATI

Shri Gulabdas Broker, the well-known Gujarati writer, at present the Honorary Secretary-Treasurer of the P.E.N. All-India Centre, deserves much praise for his work, especially in the short story. His new collection of short stories entitled *Manasanan Man* (The Mind of Man) is to be published shortly; a third edition of his best-praised and popular collection *Punya Parvaryun Nathi* will also be issued soon. This collection has been translated into Hindi under the title *Punya Shesha Hai*. One of Shri Broker's characteristics is that he depicts human nature as it is: his characters are lifelike and make an impression of reality.

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A new Gujarati journal devoted to critical theory and criticism of current Gujarati literature is to begin publication from March 1963. It will be called *Vivechan*, and will be published by the Parichaya Trust of Bombay. We wish the journal all success.

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Recently Shri Shashin Desai, a young and enthusiastic actor-director of Ahmedabad, has received his PH.D. degree from the University of Southern California for a thesis on the history and progress of the Gujarati theatre. It would be good to see other forms of Gujarati literature and art similarly dealt with by young writers and scholars and similarly made known in far places.

Kumari Padma Fadia, a young and aspiring writer, deserves our compliments upon having been honoured with a PH.D. degree by the Sardar Vallabhbhai University for her valuable work on Kalidasa's philosophy and depiction of Nature. Kumari Fadia also edits the Ladies' Page of the well-known daily *Janasatta* of Ahmedabad.

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Amongst the few substantial Gujarati books on the study of poetry, the compilation with critical notes by Professor Suresh Joshi of Baroda entitled *Gujarati Kavitanas Aswad* (Appreciation of the Poetry of Gujarat) is worthy of attention. In this selection Shri Joshi has tried to deal with poets right from the older Nanalal, Narasinhrao and B. K. Thakore to the present-day Shri Umashankar, Sheikh Gulal Mahmood, Niranjan Bhagat, Shridharani, etc. In discussing their poems, Shri Joshi has not adopted simply a Gujarati literary point of view, but applied

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the best of Sanskrit and English literary thought. The whole
constitutes a profound study of Gujarati poetry.

★ ★ ★ ★ ★

Gujarati writers are paying attention to the nation's need. Shri Dolarrai Mankad and Shri Vijayrai Vaidya have donated, respectively, his gold Ranjitram Golden Medal and 12½ per cent of the sale proceeds of his books to the National Defence Fund. Shri Vaidya has decided to continue to donate this percentage of the sale proceeds of his books in future.

GIRIJASHANKAR K. VYAS

HINDI

Gyanodaya of November 1962 is a special number which is exclusively devoted to humour and satire. The number is large enough to keep its reader gainfully engaged for about a month. In addition to a good number of articles, short stories, skits and poems written by Hindi writers and poets, it also contains some interesting features translated from other languages — German, Tamil, Kannada, Marathi, Gujarati and Urdu. Articles on topics like "The Science of Tickling" ("*Gudgudi Vigyan*"), "The Child in Adults" ("*Aap Khud Apne Munne*") and "The Beats of America" provide very useful reading. Bhikhu's poignant satire on the Universities provides a glimpse of the life of the University students. "*Joga Bharthari ka*," by P. Rameshwaram, is another very pointed satire on the Khadi Gramodyog maintained by the Government at heavy cost. Except Kanhaiya Lal Kapur's article entitled "*Chini Shayari*," the translations from Urdu are stale and boring. I do not know what to say about Fikra Taun-savi's article, in which he has chosen to describe Hindus as "*Makkar*" and "*Girgit*." I shall be accused of lacking a sense of humour if I question the catholicity the editor has shown by publishing this shabby article. Yes, for his editorial I feel like shouting "Bravo." Sharad Joshi's "*Andha Mai-Bap*" is very interesting. It is the tragic science fiction of Ananda Prakash Jain which gives a chill to the reader's enthusiasm; otherwise there is enough pleasant to read in this number. If there were prizes to be awarded, then I feel that only one prize could be given away: to Devesh Das for his intelligent story "*Vasant-Vedana*." Other prizes would have to be withheld. On the whole the poems are gay and refreshing.

INDUPRAKASH PANDEY

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Dr. Baldeo Prasad Mishra presided over a meeting of the executive committee of the Madhya Pradesh Hindi Sahitya Sammelan held at Rajnandgaon on December 24th, 1962. The committee decided to publish in four volumes a collection of select articles, poems, short stories, etc. by Hindi writers in the State. The proposed collection will be edited by Dr. Rajeshwar Guru, Principal of the Government Degree College, Ambikapur. The next annual session of the Sammelan is to be held at Jabalpur in April.

★ ★ ★ ★ ★

Shri Y. B. Chavan, Defence Minister, inaugurated on December 1st, at New Delhi, a "Veer Rasa Kavi Sammelan," a poets' gathering in which well-known Hindi poets recited patriotic poetry. Shriyuts Dinkar, Bachchan, Neeraj, Shyamnarayan Pande, Shonalal Dwivedi and others participated in the Sammelan.

ANANDRAO JOSHI (Nagpur)

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Shri Hari Mohan Lal Srivastava, a noted *littérateur*, has under preparation two anthologies of stirring patriotic poems and songs: *Garajate Gole* (Roaring Shells) and *Jeeta Jagta Hindustan* (Victory for India). Leading Hindi poets are expected to support the attempt with their contributions. It is planned to present large numbers of copies, free of royalties, to the National Defence Fund and for the use of our soldiers.

A CORRESPONDANT

MALAYALAM

Shri Vennikulam Gopala Kurup has translated into Malayalam about a hundred selected poems by Subramanya Bharathi. The book has been published by the National Book Stall (Kottayam) under the auspices of the Sahitya Akademi. The publication was inaugurated by Shri M. Bhaktavatsalam, Minister for Education, at a function held at the Rajaji Hall, Madras. In addition to his widely appreciated original work Shri Vennikulam has already to his credit a number of excellent translations such as *Tulasidas Ramayana* (from Hindi) and Thiruvalluvar's *Thirukkural* (from Tamil). Such direct translations from the original language are especially welcome in these days when most of our translations are done *via* English.

★ ★ ★ ★ ★

The work of the Malayalam Lexicon sponsored by the University of Kerala is progressing according to plan. The work, modelled on the lines of the *Oxford English Dictionary*, was started in 1953. The Malayalam Lexicon will consist of seven volumes of 1,000 pages each. Over 10,000 publications were examined. The survey included all parts of the State, all the professions and all strata of society. Nearly 200,000 words are included in this work, and about 1,500,000 quotations are given to illustrate the different shades of meanings. The draft for all the volumes is ready. The first volume is expected to be published by the end of 1963. Shri Sooranand Kunjan Pillay (Director) and his devoted band of assistants deserve to be congratulated for this outstanding work.

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The Gazetteer for the district of Calicut was published on December 29th. The publication was inaugurated by Shri P. P. Ummer Kaya, Minister for Local Self-Government, at a public meeting presided over by Shri K. P. Kesava Menon, Editor of *Mathrubhumi*. This is the third of the district gazetteers in Kerala State, edited by Professor A. Sridhara Menon. The present work contains 19 chapters and gives a fairly full account of the land and the people. About a sixth of the volume has been set apart for a detailed study of the history of Kerala because for over 800 years the history of Calicut, the capital of the Zamorin Raja, was practically the history of Kerala.

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The biography of Thatchil Mathoo Tharakan (525 pp. Rs. 4.00) by Shri M. O. Joseph is a valuable addition to historical studies in Kerala. The book carries a highly appreciative introduction from the pen of Dr. P. J. Thomas. Tharakan was a millionaire merchant at the beginning of the 19th century. With a monopoly of trade in teak and spices he had amassed a vast fortune. Tharakan had a decisive influence over the king Balarama Varma and for a long time it was believed that he wielded it against the interests of the people and that these misdeeds led to the revolt of the people under the great hero Velu Thampi Dalava. In the course of time communal prejudices also contributed to a biased judgment against this merchant prince. The facts now brought out by the author give us a more impartial evaluation.

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Melanki (650 pp. Rs. 7.50) published by M. S. Book Depot, Quilon, is a Malayalam translation of *The Robe* by Lloyd C.

Douglas. The translation has been very well done by Shri P. I. Cheriyan.

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The Sahitya Akademi has awarded Rs. 1,500 to Shri Thazekat Subramanyan Trirumump in recognition of his monumental translation of the Sanskrit classic *Devibhagavatham*. Shri Thirumump was an active politician in Kerala. The volume, containing 18,000 *shlokas*, is proof of his talents and his painstaking nature. Such patience and devotion have almost vanished in these days of short poems and short stories.

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The Kerala State has fallen into line with the Centre with the establishment of a Lalitakala Akademi. Its headquarters are at Trichur. Mavelikkara Shri Rama Varma Thampuran is to be the chairman, and members include such well-known names as those of K. P. Padmanabhan Thampi, K. C. S. Panikker and M. V. Devan. Kerala, the land of Kathakali (the ancient Dance-drama) and the artist Ravi Varma, should not lag behind in the development of the fine arts.

* * * * *

Gandhian literature in Malayalam is growing very rapidly. The first life of Gandhiji was published by Shri K. P. Kesava Menon in the early 20's. After a lapse of 40 years the same author has almost completed another three-volume biography. In the new series of Gandhiji's writings four volumes have already been published: domestic life; philosophy and religion; politics; economics. The fifth volume on social life (580 pp. Rs. 7.00) has been translated by Shri A. P. Vasu Nambiran and edited by Shri G. Kumara Pillay.

MADHURAVANAM C. KRISHNA KURUP

MARATHI

After a lapse of more than a decade, Acharya P. K. Atre, the well-known playwright and editor of the daily *Marathi* (Bombay), has written a new play, *To Mee Navhecha*, based on the sensational Kazi case. The three-act play, which has gained immense popularity, has been staged by the Natya Niketan of Bombay, of which Shri M. G. Ranganekar is the director. Its première was staged at New Delhi in October last. Unfortunately, two famous actors in the troupe, Shriyuts Nanda Patkar and Dattopant Angre, lost their lives in a motor accident while returning to Bombay on November 24th, 1962. Acharya Atre

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is now engaged in writing another new play, entitled *Maza
Bharat* (My India).

* * * * *

Acharya Kakasaheb Kalelkar, the veteran writer and a close associate of Mahatma Gandhi, delivered a series of three lectures in Marathi on "The Teachings and Philosophy of Mahatma Gandhi" from December 12th to 14th, 1962, under the auspices of the Nagpur University. Mr. Justice S. P. Kotval, Vice-Chancellor, inaugurated the series, which has been sponsored by the Union Ministry of Education, New Delhi.

* * * *

News in Brief:

(i) Shri Vinda Karandikar, Shrimati Sai Paranjape and Shri M. G. Katkar have been awarded prizes of Rs. 1,000 each in the eighth competition for children's books sponsored by the Union Ministry of Education, New Delhi.

(ii) The 45th session of the Marathi Drama Conference will be held at Bombay in the last week of February under the auspices of the Natya Kalopasak Mandal.

(iii) In view of the present national emergency the Government of Maharashtra has cancelled all annual cultural festivals held under its auspices.

ANANDRAO JOSHI (Nagpur)

*
* *

The National Library, Calcutta, renders a useful service by compiling every year lists of books published in various languages. It also arranges for their publication by the State Governments. The list of books published in Marathi during 1960, brought out by the Government of Maharashtra, under the title *Rashtriya Grantha Suchi* (227 pp. Rs. 2.50) is arranged in the decimal system, giving the usual bibliographical data and providing also the code number of the colon system.

In the list of Marathi books (1960), an elaborate Index of book titles, authors and subject titles is provided, while in the Appendix all the publishers of the year are arranged alphabetically. The terminology employed is explained in another, while the third embodies the full text of the Act under which three (four) Libraries in India are to receive books and papers. The basic principles of the two classifications, decimal and colon, have been outlined for ready reference.

The National Library and Government of Maharashtra de-

serve thanks for this annual publication. We would welcome, however, an appraisal of the books of the year, with special reference to literatures in other languages for a comparative picture. The National Library alone is qualified to give us such an assessment.

★ ★ ★ ★ ★

Marathi Sant: Kavya ani Karmayoga (Poetry and teachings of Marathi Saints) (Venus Prakashan, Poona. 182 pp. Rs. 4.00) is a collection of 13 articles by Dr. S. D. Pendse. It brings out all his characteristics: a mastery of his subject, a critical evaluation of the saints' philosophy, and a clear exposition and convincing argument. He has a dignified style, full of meaning and very expressive.

It had become fashionable to blame Marathi saints for their accent on renunciation and for propagation of escapism. Refuting all the allegations, Dr. Pendse shows that their teachings were for belonging to society and not for running away from it. Similarly, he deals with the role of the *Mahanubhava* sect, and why they were looked down upon in the past. With dignified argument and quoting authoritative texts, Dr. Pendse has shown why the sect fell into disrepute. None else could have provided so clear an exposition. It is a treat to read the essays here, upholding a particular standpoint or contradicting another with sound argument and powerful expression.

★ ★ ★ ★ ★

Shri M. V. Gujar has done excellent work in bringing out three volumes (7 parts) of the Kolhapur State Papers (Author, 1321 Kasaba, Poona 2. Rs. 30 for a set). As is well known, the Kolhapur branch of Chhatrapatis (as distinct from the Satara Branch) enjoyed great power and commanded a large area during the British régime.

Trained under G. S. Sardesai in research on the *Peshwa Daftar*, Shri Gujar has done his work carefully, thoughtfully and efficiently. Each document is separately printed, its date shown and an elaborate index provided for each part. The printing too is impressive.

For the writing of history, particularly of 1700-1844, these papers would be indispensable. For the understanding of social conditions and the customs of the people of the times, they have a unique value. They form as it were a part of the social history of the time and will be invaluable to students and research workers.

★ ★ ★ ★ ★

Dr. Vasant Rao has done excellent work by compiling *Prachin Bharatiya Samskriticha Itihasa* (Joshi-Lokhande Prakashan, Tilak Road, Poona 2. 378 pp. Rs. 6.00) It is a comprehensive book describing all the aspects of ancient Indian culture, beginning with the Indus Valley Civilization. In 15 well-written chapters, the entire story has been completed, under well-defined headings: economics, politics, education, literature, sculpture and so on. It must have taken much effort to bring together all that is spread over many volumes, in many languages, in a short compass, in simple Marathi, for a wider reading public. It is good to note how Dr. Rao asserts with authority and convincing argument the unity of Indian culture in spite of its apparent diversity. The book deserves to be read and enjoyed in every home.

S. R. TIKEKAR

ORIYA

The Rabibasariya Sahitya Sansad, at a sitting held at Cuttack on November 28th with Shri Prafulla Chandra Patnaik in the chair, adopted a resolution expressing grave concern over Chinese aggression on Indian territory and calling upon writers to use their resources to consolidate national unity.

* * * * *

A standard keyboard for the Monotype and Linotype alphabets of the Oriya script is under consideration. The State Government has set up a Committee with Shri Radhanath Rath, Editor of the *Samaj*, as Chairman and Shri Udayanath Misra, Superintendent of the Government Press, as Secretary, to examine the matter in detail and submit their report to the Government for consideration. The other members of the Committee are Dr. P. K. Parija, Vice-Chancellor of the Utkal University, Dr. Mayadhar Mansinha, Chief Compiler of the Oriya Encyclopædia, Dr. Kunja Bihari Tripathi, Shri Manmohan Misra, Editor of *Kalinga*, and Shri Sridhar Mohapatra, proprietor of the Grantha Mandir.

* * * * *

Shri Suren Mohanty, a noted playwright and a Programme Executive of the A.I.R., Cuttack, donated the entire prize money of Rs. 500 which he was awarded for his play *Bajra Kabat* by the State Sangeet Natak Akademi to the National Defence Fund. *Bajra Kabat* was adjudged the best-written play in the State Drama Festival.

* * * * *

After labouring for about three years along with a batch of learned men, Dr. Artaballabh Mohanty completed on December 15th the task of correcting and compiling a monumental Oriya *Sarala Mahabharata*, which contains 142,000 stanzas and is larger than the Sanskrit *Mahabharata*. Dr. Mohanty has added to this edition a 500-page Foreword. Dr. Mohanty was appointed to this task by the State Government. It is learnt that Dr. Mohanty is also contemplating bringing out a corrected edition of the Oriya *Srimad Bhagabat*.

* * * * *

On the eve of the Swami Vivekananda Centenary celebrations the Oriya translation of *The Life of Swami Vivekananda and the Universal Gospel* by Romain Rolland has been brought out. The book has been translated by the present writer and published by the prolific publisher Shri Prafulla Chandra Das.

* * * * *

The Bhubaneshwar Branch of the Brahmabidya Samiti has published a book titled *Ajana Raija Katha* (Stories of the Unknown World) compiled by Dr. Lakshmi Narayan Sahu, ex-President of the State Sahitya Akademi. This 122-page book is exclusively devoted to stories of ghosts and supernatural incidents. There are 37 interesting tales narrated by people from all walks of life. Dr. Nabin Kumar Sahu, T. V. G. Acharya, Satyanarayana Rajguru, Professor Gouri Kumar Brahma and Professor Bansidhar Mohanty are some of them. It is an interesting and novel experiment in Oriya.

LAKSHMI NARAYANA MOHANTY

TAMIL

Shri C. Rajagopalachari inaugurated the tenth Tamil Writers' Conference at the Memorial Hall, Madras, on December 30th, 1962.

At the outset he referred to the word *ezhuttalan* (writer), which was of recent origin, and said that this word connoted a person who had full command of the language. He felt that it was not an easy task to keep word and thought under perfect control. He added that language should receive at the hands of the writer the same treatment as a horse would receive at the hands of a rider. He also said that writers should present to the people good books which had both rich thought-content and felicitous language. He pointed out that Tamil was a living

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language full of vigour and no harm could be done to it even if
votaries of other language were not well disposed towards it.

A seminar on "New Efforts in the Tamil Language" then followed. The subjects of the seminar were Philosophy, Economics, Astronomy and History. After a poets' forum gold medals were presented to Shri R. Veezhinathan and Dr. S. K. Nayar for their translations of Tamil works into Hindi and Malayalam respectively.

* * * * *

The Tamil Academy, Madras, deserves our congratulations for successfully completing the work of compiling a Tamil Encyclopædia in nine volumes. Started in the year 1947, the Academy took six years to collect general material and brought out its first volume in 1954. Each of these volumes contains 750 pages and has been prepared on the model of Western encyclopædias. The topics in these volumes have been arranged in alphabetical order with a comprehensive and accurate bibliography. This monumental work contains all the subjects that exist on earth. Biographical sketches of eminent men in science, philosophy, literature, etc., find a place. Apart from this there are about 25,000 technical terms formed by an expert committee's careful consideration. There are a good number of illustrations and maps. More than 1,000 scholars from various countries have contributed articles on different topics. Each volume contains an index card in English and Tamil, arranged subject-wise. The Academy has printed 3,000 copies of each volume and has priced each volume at Rs. 25.

Dr. S. Radhakrishnan released the ninth and final volume of the Encyclopædia at a function held at Rajaji Hall, Madras, on January 4th, 1963. An encyclopædia, he said, contained everything that was valuable and good. Knowledge was perpetually growing and unfolding itself in different parts of the world. Language was an expression of the human spirit and the different languages were the different manifestations of the same human spirit. So it was necessary for those speaking different languages to understand and work in co-operation with others speaking different tongues. They were trying to develop all the languages of this country and an enterprise like this Encyclopædia certainly deserved much consideration. We should, he appealed, have the capacity to acquire whatever was good and valuable in other cultures and civilizations. The only way in which the world could be sustained was by breaking down the barriers between man and by building bridges of understanding and love.

Shri T. S. Avinashilingam Chettiar, President of the Academy, said that the Encyclopædia had been compiled with a view to enrich the Tamil language with modern knowledge and to make it capable of expressing the thoughts and feeling of the people. The Academy, he said, proposed to bring out a children's encyclopædia also in the future.

* * * * *

A three-day Bharati festival was held at Rajaji Hall, Madras, from December 9th, 1962, to mark the 81st birth anniversary of the great Tamil poet, late Shri Subramania Bharati.

Inaugurating the festival, Shri Nijalingappa, Chief Minister of Mysore, suggested the setting up of an institution to commemorate the poet's name and to take up the work of translating his works into other Indian languages, thus creating countrywide appreciation of Bharati's contribution to Indian literature.

Dr. C. P. Ramaswami Aiyar, who presided over the meeting, pointed out the appropriateness of holding a Bharati festival now when India is passing through critical times. Bharati advocated the adoption of short and simple words and popular tunes in writing poetry. He was also a superb short-story-writer. He has pictured Nature excellently in some of his works. He was full of patriotic fervour and had a savage dislike of foreign domination.

Shri Sanjeeva Reddi, the Andhra Chief Minister, then gave away trophies, medals and prize books to the winners in the Bharati competitions held earlier.

An exhibition of pictures and photographs depicting the life-long activities of Bharati was opened by the Chief Minister of Madras, Shri K. Kamaraj.

Paying tributes to Subramania Bharati, speakers described him as an international poet. His works, they said, deserved to be translated into all the languages of the world. With his inspiring poetry he made the people realize the unity of India from Cape Camorin to the Himalayas and did a great job in unifying them.

T. MADHAVA RAO

TELUGU

Shri Katuri Venkateswara Rao, a very famous Telugu poet and patriot, passed away at Guntur in the early hours of December 25th, 1962. He was in his 68th year and had been ailing for some months.

Shri Venkateswara Rao's achievements as poet and writer were many and, as an individual and friend, he was in a class by himself. Given to little talk, bordering on an enigmatic taciturnity, Shri Venkateswara Rao was courteous, sympathetic and genuinely kind to everyone he came in contact with. It was impossible, even after only a short acquaintance, for anybody not to have loved and respected him and received the same in return. Astute and affable, frank but gentle, unsparingly critical, yet kind and sympathetic, he commanded respect and good will.

He started his literary career with the publication (in collaboration with Shri Pingali Lakshmikantam) of *Soundaryanandam*, a modern *kavya* which was at once hailed by critics and poets as a masterpiece in its line. The poetic excellence of this work can be well judged from the fact that a rich crop of poets grew up in the Telugu country on the inspiration afforded by that single literary piece.

Shri Venkateswara Rao's other works include *Tolakari*, *Gudigantalu* (The Temple Bells), *Muvva Gopala*, and *Srinivasa Kalyanam*, besides a large number of minor poems and critical essays. His *Poulasthya Hridayamu* is remarkable for its originality of conception and stately style coupled with a touching sense of pathos and dignity. His last work, *Soundarya Lahari*, a translation from Sanskrit, is yet to be published. His swan song, however, was a eulogistic verse on Jagadguru Shankaracharya of the Kamakoti Pitham.

Shri Venkateswara Rao was an ardent nationalist, who actively participated in the Freedom Movement and was for some time Principal of the Andhra Jateeya Kalasala at Masulipatam. He was a dear disciple of Shri Chellapilla Venkata Sastry, the first Poet-Laureate of Andhra. He edited the *Krishna Patrika* (a weekly which will shortly celebrate its Diamond Jubilee) for a few years after the death of its Founder-editor, Shri Muthuri Krishna Rao. Shri Venkateswara Rao was on the advisory committee of the All India Radio and the Andhra Pradesh Sahitya Akademi. He compiled an anthology of Telugu poetry entitled *Telugu Kavya Mala* for the Central Sahitya Akademi, which was published on the occasion of the First All-India Telugu Writers' Conference held at Hyderabad in May 1960.

A meeting was held on December 30th, 1962, at Rajahmundry under the auspices of the Sahitya Gautami to condole the death of the poet. Speeches were made in praise of Shri Katuri Venkateswara Rao. The special feature of the meeting was that two of his close disciples, who lived with him for some time, spoke of

their experiences with him and offered him their prayerful oblations in the form of beautiful and touching poems. The present writer, who is the Secretary of the Association, moved a condolence resolution touching the poet's death.

★ ★ ★ ★ ★

Shri Vissa Apparao, a former Principal of the Andhra University Colleges, and a connoisseur of the arts and letters, has announced an annual prize of Rs. 116 to the best speaker on the works of the late Kavi Sarvabhouma Shri Sripada Krishna Murty Sastry, who was a Poet-Laureate of Andhra. This year's prize, awarded for the first time, has been given to Shri Jammulamadaka Madhava Rama Sarma, a distinguished *Ālamkārika* and scholar.

POTHUKUCHI SURYANARAYANA MURTY

BOOK REVIEWS

My English Journey. By SADHAN KUMAR GHOSH. English. (Writers' Workshop, Calcutta. 156 pp. Rs. 10.00) An account of a few weeks' stay in Britain as a guest of the British Council, *My English Journey* makes enjoyable reading. Professor Ghosh seems to have managed to see almost everybody, he seems to have remembered almost everything that he said or was said to him and his judgments are set down with a frankness that is admirable but also occasionally disconcerting. The book carries an appreciative Foreword by Professor C. M. Bowra and a no less commendatory Introduction by Mr. Frank Swinnerton. Professor Ghosh himself calls his English journey "the realization of a dream as well as the end of a pilgrimage." For an Indian who has loved the English language and literature — not wisely but too well — a trip to England could be an exciting experience. What one had seen as if from a distance, as if through a faintly coloured glass, one suddenly sees now at close quarters: the thing itself! And one is alternately delighted and taken aback, and one is also richly satisfied. Of course, much depends on one's temperament too. To receive much one should be able to give much.

Professor Ghosh's encounters in Britain have been happy on the whole. He writes with a sense of history and with a feeling for places and names, and there is much gaiety and gusto in his writing. Egotistical almost to a fault, often indiscreet, Professor

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 Ghosh talks on and on, commenting, describing, reporting, hur-
 tling his casual broadsides, spelling out his portentous pronounce-
 ments. "Never a dead book," says Mr. Swinnerton, and that is
 strictly true. "The libel law in England," says Professor Ghosh,
 "is strange and irrational and inhibits conversation as well as
 writing." The lack of such inhibition is perhaps part of the
 attraction of this book. Another attraction of this "dateless
 diary" is that it is truly a literary miscellany, and one could
 open it anywhere and still enjoy it.

K. R. SRINIVASA IYENGAR

Marathi Dolamudrite. By S. A. GAVASKAR. (Mumbai Marathi
 Grantha Sangrahalaya, Bombay. Second Edition 1961. 186 pp.
 Rs. 5.00) This is a bibliography of early Marathi printed books,
 edited by Shri S. A. Gavaskar. Considering the peculiar condi-
 tions of Marathi printing, 1867 has been taken as the limit of
 the early period, the first Marathi publication being from Seram-
 pore (in Bengal) in 1805. In other words, the bibliography lists
 Marathi printed books, between 1805 and 1867. The total books,
 including two supplements, number 844, about 14 per year on an
 average.

As the list is made by a trained librarian, all the bibliograph-
 ical details are arranged systematically: author's name, beginning
 with surname, title of the book, place of publication, printer,
 year of publication, pages and the size (in metric units); the
 price wherever given. That is as it should be. We only miss the
 classification of each entry, either by the decimal or the colon
 system. It would have shown easily the topics of books listed
 here.

It is surprising that the title *Dolamudrite* has been literally
 translated from the old Latin name, *incunabula*, for early printed
 books. There were many words in Sanskrit for *early* printed
 books; and there was no need to translate even the root of the
 Latin name.

With the growth of literacy, libraries and the reading habit
 among people, more and more such specialized lists of books
 will be in demand. It is therefore a healthy sign that this second
 edition of *Dolamudrite* was felt necessary (the first was pub-
 lished in 1949).

An exhaustive Index, a preface providing the historical back-
 ground of printing in India and the preface to the first edition

by Shri Priyolkar are all useful appendages to this specialized bibliography. As library science is of recent growth and systematic care of books and their methodical cataloguing are recent innovations, it would have been wiser not to have blamed our predecessors for their lack of proper care of books or imperfections in their cataloguing. We miss reference to a *Modi* book lithographed in Britain by Rango Bapuji, which even today must be considered a marvel of Marathi (*Modi*) printing in a "foreign" country.

S. R. TIKEKAR

Sain Iserlal. By JHAMANDAS D. BHATIA. Sindhi. (Hari Seva Sat Sang, Rohri. 181 pp. 1962. Rs. 2.25) This book contains a biography and the poems of Iserlal, a saint-poet of Rohri (Sind). Professor Bhatia has had to search a good deal for material; for not much is known about this poet. Shri Iserlal was born in 1835 in the house of a contractor, but was not interested in the worldly life. At the age of 22, he left his house and came into contact with a holy person, who showed him the path of mysticism. Iserlal died on March 14th, 1890, at the age of 55. By then he was a well-known saint. He appears to have performed many miracles; a mention of some of them is made in this biographical sketch. One hundred and thirty of his poems are also included in this book. It would have, however, been better had Professor Bhatia chosen only select poems for publication.

Sain Iserlal has composed poems in languages other than Sindhi too. His poetry abounds in the praise of the Lord, and elevates the reader to mystic heights.

The book is well printed, attractively got up and moderately priced. It deserves to be kept in the libraries of schools and colleges, so that the impressionable minds of our children may imbibe the noble ideas and ideals of Sain Iserlal.

KRISHIN J. HEMRAJANI



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BENGALI LITERARY JOURNALS

[With this article we begin a series on literary journals in the different Indian languages.—Ed.]

A glance at the history of modern Bengali literature shows the important role that literary periodicals have played in its development. Each decade has seen the formation of successive groups of young writers around a periodical which has served as their rallying point and mouthpiece. Many distinguished writers have edited their own quarterlies and monthlies.

The first periodicals in Bengal and India followed quickly upon the introduction of the printing press in Bengal in the late 18th century. They were in English, edited by Englishmen, and this continued to be the case down to 1818, when Lord Hastings abolished censorship. Censorship had been imposed by Lord Cornwallis in 1799. Nothing could appear in print without the previous sanction of a Secretary of the Government.

The first Bengali periodical, a monthly named *Dikdarshan*, appeared in April 1818, and was edited by John Clark Marshman. The first article in the first issue was on America. It was published by the Baptist Mission of Serampore. The famous *Samachar Darpan* followed shortly, under the same editorship.

In 1822 censorship was reimposed by the passing of a law which made it necessary to take an oath at a police court and obtain a licence from the Chief Secretary to the Government before publishing a journal. Ram Mohan Roy, as editor of a Persian journal named *Mirat-ul-Akbar*, made a dignified protest and discontinued it rather than submit to such humiliating conditions.

From 1822 to 1835 the press wore chains. In practice, however, it enjoyed a large measure of freedom. Sir Charles Metcalf considered that there was no danger to the Government from free discussion in the press and repealed the press law in 1835. For the next twenty years the press enjoyed unrestricted freedom.

By the middle of the 19th century nearly 250 journals had appeared.

In 1831 the first Bengali daily, *Sambad Prabhakar*, appeared under the editorship of the poet Iswar Chandra Gupta. He was assisted by members of the Tagore family and the paper was later printed at their residence. This daily had a literary bias and continued even after Iswar Chandra Gupta's death in 1859. Much of the early work of the brilliant writers who appeared in the middle of the 19th century was first published in the *Sambad Prabhakar*. Among them are Bankim Chandra Chatterji, Dinabandhu Mitra and Rangalal Bandyopadhyay.

The longest-lived journal was the *Tattwabodhini Patrika*, a monthly which appeared in 1843 under the editorship of Akshay Kumar Dutta. Later it passed into the hands of Dwarkanath Tagore. It did not go out of publication until 1923. This was the mouthpiece of the Brahmo Samaj and was devoted to the study of its tenets but it was no less interested in literature, science, philosophy and comparative religion. Rabindranath Tagore was one of its last editors.

A journal devoted wholly to poetry was published as early as 1860, the *Kavitakusumavali*, from Dacca. The poet Krishna Chandra Majumdar was its first editor. Another well-known poet, Biharilal Chakravarty, founded the short-lived *Purnima* (1859). A science magazine named the *Vijnan Mihirodaya* (1857) was followed by another named the *Vijnan Kaumudi* (1860). The *Masik Patrika* (1854) was meant exclusively for women. Pyari Chand Mitra's famous novel, *Allaler Gharer Dulal* was serialized in its pages. Pyari Chand Mitra was the joint editor with Radhanath Sikdar of Mount Everest fame. The language they used was colloquial Bengali. This contrasted sharply with the stilted literary flourishes of the pandits.

The concern of most of these periodicals was the development of Bengali prose as an adequate vehicle for the expression and absorption of modern thought. When Bankim Chandra Chatterji began to edit *Bangadarshan* in 1872 the Bengalis at last felt they had found their voice. Rabindranath wrote, "*Bangadarshan* came and captured the heart of Bengal." Many of Bankim Chandra's novels were serialized in its pages. He also contributed essays of much originality and distinction on a variety of subjects. It was later edited by Bankim Chandra's brother, Sanjib Chandra, also a distinguished name in the history of Bengali prose. After a brief interruption in its publication *Bangadarshan* was revived under the editorship of Rabindranath Tagore. No other magazine in Bengal has had an authority equal to *Bangadarshan*. It has become a legend.

About the turn of the century *Bharati* made its appearance as the family magazine of the Tagores. The work of the best writers of the day appeared in its pages. Swarnakumari, the first lady novelist in Bengali and the sister of Rabindranath, was the editor for many years. The poet took over later. His nephew, Sudhindranath, started a magazine of his own named *Sadhana* (1891) and the poet took that over also. Nearly every great writer of the period was connected in some way with either or both of these magazines.

There were dozens of other periodicals breaking new ground in every sphere of life. Each religious and political group had its own publication, a monthly, a weekly, sometimes a daily.

Prabasi, edited by the great Ramananda Chatterji, was first published in 1901 and quickly became a prestige magazine in the literary and intellectual world. Ramananda Chatterji was a close friend of Tagore and many of the poet's short stories and much of his other work appeared in *Prabasi*. Tagore was in his early 40's at this time and at the peak of his powers, pouring out a seemingly endless stream of songs, poems, stories, novels and essays. *Prabasi* is still in publication.

Sabuj Patra, published in 1914, was a new kind of magazine, something like a French Review. It was started and edited by one of the most distinguished of Tagore's contemporaries, Pramatha Chaudhuri, who married Indira Devi, a niece of the poet. A deeply read French and Sanskrit scholar, he combined thought and erudition with wit and polish and lucidity. He advocated, not revivalism as others were fond of doing, but rejuvenation. He turned away from the stilted traditional style of writing which had become artificial and sought freshness and vitality in the natural speech of the people. Rabindranath published ten of his later stories in *Sabuj Patra*. It was a major literary revolution. *Sabuj Patra* was the pioneer of *avant garde* writing in Bengal. It wielded an influence out of all proportion to its limited circulation.

The 20's saw the rise of numerous "little magazines," run by small groups. Of these *Kallol*, *Kali o Kalam* and *Pragati* noisily rejected the influence of Tagore and Pramatha Chaudhuri. The new writers associated with them claimed to speak on behalf of the oppressed and downtrodden. Both Tagore and Chaudhuri belonged to the enlightened, liberal, aristocratic élite. Premendra Mitra, Buddhadeva Bose and Achintya Kumar Sen Gupta, who had little in common except their romantic spirit of revolt, plunged into the slums, the neglected corners of villages and factories in search of material, excitedly displaying their discoveries.

The best writing of the 20's was, however, published in the older, standard periodicals like *Prabasi*, *Bharatvarsha* (1913) and *Vichitra* (1927). *Pather Panchali* by Bibhuti Bhusan Banerji appeared in *Vichitra*. So also did *Pathe Prabase* by Annada Sankar Ray and *Atashi Mashi* by Manik Bandyopadhyay. It is in these magazines that we find the work of Sarat Chandra Chatterji.

Parichay, a quarterly review edited by Sudhindranath Datta, became very influential in the 30's. It was the chief mouthpiece of intellectuals unaffiliated to ideological groups. It made a special feature of literary and general criticism, endeavouring to act as a bridge between the old and the new, and a channel for the best thought of all times and countries. Later it changed hands and was taken over by the Communists.

A magazine devoted entirely to verse, *Kavita*, with some criticism added, acquired considerable influence in the 30's under the editorship of Buddhadeva Bose. It remained influential well into the 50's. It has had numerous imitators.

Many small groups have sprung up and each group has its own little magazine. It would be invidious to name one or two and not to name the others. Mention must be made, however, of quarterly reviews which have maintained a high standard over a considerable period of time, such as *Chaturanga*, edited by Professor Humayun Kabir. *Uttarsuri* is also of considerable interest. Its editor, Arun Bhattacharya, has an appreciative eye for contemporary arts and letters, social theories and politics. He also has an intelligent love for music.

LILA RAY

In order to form a good style, the primary rule and condition is, not to attempt to express ourselves in language before we thoroughly know our own meaning — when a man perfectly understands himself, appropriate diction will generally be at his command either in writing or speaking. In such cases the thoughts and the words are associated. In the next place preciseness in the use of terms is required, and the test is whether you can translate the phrase adequately into simpler terms, regard being had to the feeling of the whole passage. Try this upon Shakespeare, or Milton, and see if you can substitute other simpler words in any given passage without a violation of the meaning or tone. The source of bad writing is the desire to be something more than a man of sense — the straining to be thought a genius and it is just the same in speech-making. If men would only say what they have to say in plain terms, how much more eloquent they would be!

--- COLERIDGE

INDIAN LITERATURE IN AMERICA

[**Dr. Mary Agnes Saldanha** is Principal of the Lady Amritabai Daga Women's College, Nagpur. She writes of her experience in the States as Visiting Professor and the enthusiastic interest among American students for Indian writing.—ED.]

I do not by any means aim at a total picture of Indian Literature as it is taught in American Universities. Mine is a limited canvas, precluding an elaborate composition; and possibly its only merit is that it aims at a faithful depiction of a personal and intensely interesting experience.

I was invited as a Visiting Professor to the State University College, Oswego, and put down for two courses, one in Social Studies, and the other in World Literature. Having been a teacher of English Literature all my professional life, and a student, in a superficial sort of way, of Indian writings in English by both Indian and foreign writers, I had made up my mind, on receiving the summer school catalogue, to set up a comparative course in the world literature field in which English literature would form the bulk and Indian literature a small segment. However, on discussing my assignment personally with the Head of the Department, I was persuaded to reverse the programme, and make Indian literature my main, but not necessarily my only, concern.

Summer School extended from July 2nd to August 10th. A Summer School Group is a pretty heterogeneous mixture of teachers, nurses, housewives, librarians, technicians and the like, both men and women, graduates and undergraduates. I had 21 students in the World Literature class, 16 graduates and 5 accelerated undergraduates.

A friend had thrust Srinivasā Iyengar's *Indian Writing in English* into my hands as a parting loan, and it turned out to be one of the handiest books on my shelf. I do not fancy Iyengar's term "Indo-Anglian Literature" but the book is meaty and extremely well-written; and though ebullient in its encomiums, it is nevertheless the work of a very literary mind with a "nose," if you will allow the mixed metaphor, for the sweet-scented spots in literature. It was just the book for my group.

The college library, excellently equipped in most branches of learning and many Western literatures, could offer me no more than two shelves of Oriental writings. Amiya Chakravarty's *Tagore Reader*, a centenary souvenir, would, I decided, form the centre-piece of the course, since it united in a single volume, easy enough to carry around, some of the great master's characteristic writing in verse, prose and drama.

The College bookstore lost no time in getting me the two books for the entire class. They were ordered from publishers in New York City, and literally rushed to us; and what is equally pertinent, sold to the students at an appreciably reduced price.

In a college which had never had a course in Indian Literature and with a set of students avidly looking out for something "different" and off the beaten track, it seemed best to draw attention to the literary philosophy of India; and that is what I did.

We began at the beginning with the hymns in the *Rig Veda*, translations of some of which I was able to locate in anthologies. Copies were easily mimeographed by the office. The Sanskrit terms, explained in their philological relations, always evoked the keenest interest. The names of Hindu gods and goddesses, their symbolic character and the depth of their influence on Indian life and thought was a fascinating exercise. As we moved on to the *Panchatantra*, the *Bhagavadgita* (a paperback of the last was readily available at the bookstore), the *Mahabharata* and the *Ramayana*, most of which could be done only in outline and through selections, the wonder grew. Meantime, the students had spent a week-end or two running out to public libraries within a radius of forty miles or thereabouts, and we managed *Shakuntala* far better than I had ever hoped to do. The irresistible comparison with Shakespeare's *Miranda* led us on into many charming discussions, out of which one had to get back rather abruptly for fear of losing one's bearings. Iyengar's volume provided us with selections from the moderns. We would sweep along in places like the whirlwind merely sensing the terrain until we came to a bivouac and regaled ourselves with a strain of music by Sarojini Naidu or a poem from Tagore's *Fireflies*.

Generally speaking we were beginners in the novel in English, and we did not spend much time on this section except with Mulk Raj Anand and Dr. Bhabani Bhattacharya. The short story proved to be a very fascinating field and R. K. Narayan was about the most popular writer. A symposium on the short story afforded the class an opportunity for comparison and contrast. We took the English, the American, the Russian and the Indian short story, and in a free and fearless discussion pointed up areas in which the Indian story was deficient, mainly poignancy and practice. The humorous short story, in general, lacks the grip which the suspense and expectancy roused by pathos can give to the turn of a tale, and it is seldom, if ever, that the Western short story revolves round an essentially humorous theme or develops a comic turn as some of our Indian short stories fre-

quently do. From the comparatively low output of our short-story-writers, it is difficult as yet to judge whether this difference is due to the peculiar genius of our country or of the individual writer, as we, too, have a serious short story.

Tagore formed the *pièce de résistance* of the entire course. There was a considerable amount of material available in the nearby public libraries to supplement the Oswego shelves, and so the class read freely and delightedly from this fountain of Indian thought. While the blend of the Orient and Occident is eminently evident in some of Tagore's writings, what attracted the minds of my American students was the ever-present philosophy of the East with its cardinal virtues of tolerance and hospitality. A chamber reading of the plays, with a suitable choice of cast, yielded unexpected results. *Sacrifice*, *Natir Puja* and the *Post Office*, selected by Amiya Chakravarty for his *Reader*, have their modicum of Indian thought to offer, and so proved strikingly effective. The short stories were mainly short stories of atmosphere, and left the air tingling with anklets and languishing with Oriental fragrance. *Kabuliwalla*, I need hardly add, is an endearing piece, and I wish it could have been presented in its screen version, dubbed for a Western audience.

The *Gitanjali* reads like a modern psalm. Every reading of it was a renewal of contact with Indian mysticism, and comparisons with Francis Thompson, Donne, Hopkins and Omar Khayyam were made spontaneously along the way. Chains of associations frequently arise out of a single exercise of the mind, and the end of the hour took us all too frequently by surprise.

The last week found me examining term-papers and grading the class. While there are some in every class in any part of the world who manage to get by with the least possible work, American students, by and large, strive for a good B Grade. Many in the class were able to achieve this with the extensive reading they had done and the critical approach they brought to questions like "The Literary Thought of the *Rig Veda*," "The *Panchatantra* Compared with Western Fable," and "Tagore as a Dramatist." The most original term-paper, however, was a play entitled *Paper Boats*: an attempt to capture a part of the living spirit of Rabindranath Tagore, to which I awarded a higher grade with a recommendation to the Summer School Director that the play be enacted at one of the periodical literary hours they have at this College. Before I left the country, hardly two weeks after I had turned in the grades, a copy of the play was in my hands, with the compliments of the Director.

A special feature of the Summer School in Oswego was a weekly popular lecture by any one of the Summer School Faculty and a weekly Reading Hour. I was accorded the privilege of beginning the lecture series with a talk on "Progress in India Since Independence" and ending the Reading Hour series with readings from Tagore, Sarojini Naidu and Joseph Saldanha. The last is my father, known as the Christian Indian Poet of Mangalore and the editor of the *Christa Purana* by Fr. Stephens. The interest evinced in the hour, especially in the more personal part of it, touched me deeply.

I have not made a study of the various courses in Indian Literature given at other Universities in America. But from discussions with the Faculty, I discovered there was a general upsurge of interest in the thought of the East. Many had not heard of the celebrations of the Tagore Centenary in places where Indian Literature and Tagore especially had long been popular. But a feeling of embarrassment would frequently sweep over the class as they felt a treasure-house open before them to which the "open sesame" of the English language had all the time lain in their hands unused.

MARY AGNES SALDANHA

ROBERT FRANCIS

POET-PROFESSOR

A temperate mind in these distempered times—
So jewelled beyond the mundane seventeen—
Perfected to a lyrical precision
Meticulously metered with rare chimes
Subtly to sound, though lightly, clear and keen
Striking each hour and marking its division.

The equilibrium of Robert Francis
Equates diversities and so enhances
Our comprehension of the cosmic whole
And its component parts. His poet's role
Never to be dogmatic nor to preach,
But quietly quicken minds to probe and reach,
And gently lead through lyrical example
Through freshly fruited fields whose yield is ample.

DOROTHY ELLIN FLAX

DR. LAKSHMI NARAYAN SAHU

Dr. Lakshmi Narayan Sahu, a very old and esteemed Fellow Member, a well-known social reformer and writer of Orissa and a senior member of the Servants of India Society, passed away at Cuttack on the morning of January 18th, 1963, at the age of 72 years.

Dr. Sahu was born at Balasore on October 3rd, 1890. At the age of 27 years he joined the Servants of India Society and was associated with it till his death. In 1946 he was elected as an independent candidate to the Orissa Assembly, which in turn chose him as a member of the Constituent Assembly. He came back to the State Assembly when the Constituent Assembly became India's first Parliament after the adoption of the Constitution. As a legislator, he steadfastly championed the unification of all Oriya-speaking outlying tracts under a common administration. He was the secretary of the Orissa Relief Committee and the President of the Orissa Secondary School Teachers' Association.

Dr. Sahu was an M.A. in Economics, English, Oriya and Philosophy. Utkal University conferred on him the Degree of Doctor of Literature in recognition of his literary achievements. He was awarded the Padmashri in appreciation of his social services. For his studies in the *Gita* he was awarded the title of Tatwanidhi and for proficiency in Bengali literature the Vid-yaratna.

He was the President of the Orissa Sahitya Akademi from 1959 to 1961 and of the Utkal Sammilani for a year. He was a member of the Utkal Sahitya Samaj and several other literary bodies.

An erudite author, scholar, social reformer and legislator, Dr. Sahu identified himself all his life with the cause of the distressed and the afflicted. The Adibasis and the lepers have lost in him a friend in need, who never wearied of espousing their cause. A noted sociologist, he worked for the uplift of the Jeypore hill tribes and took an active interest in education, rural reconstruction and prohibition.

He was the author of as many as 84 books in three different languages, Oriya, Bengali and English. Among his important works are: *Danda Nata*, *Kalindi Kamila*, *Kabita Manjari*, *Prabasi*, *Ashirbad*, *Jaina Dharma in Orissa*, *Hridaya Puspa*, *Hill Tribes of Jeypore*, *History of Orissa*, *The Fountains* and *Duduma*.

In the passing away of Dr. Sahu, Orissa has lost a great patriot and social worker. By his death a void has been created in the cultural, literary, social and political life of Orissa. His passing was mourned by all sections of people in the country. Meetings were held to condole his death, pay tributes to his many achievements and to adopt resolutions.

LAKSHMI NARAYANA MOHANTY

NOTES AND NEWS

P.E.N. MEMBERS HONOURED

P.E.N. Member MM. Dr. P. V. Kane (Bombay) received the Union Government's highest honour of "Bharat Ratna" on the Republic Day. Vice-President Dr. Zakir Hussain, also a Member, was another recipient. Dr. Suniti Kumar Chatterji of the West Bengal Branch received the Padma Bhushan.

THE SECOND ALL-INDIA TELUGU WRITERS' CONFERENCE

The Second All-India Telugu Writers' Conference was held on January 4th-6th, 1963, at Rajahmundry on the premises of the Government Arts College. About two hundred delegates from all over India, including distinguished writers and scholars, attended and participated in the deliberations.

Shri Madhunapantula Satyanarayana Sastry, a famous poet, welcoming the delegates and writers, on the morning of the 4th, explained the significance of the Conference being held during the National Emergency and the important role writers had to play in such trying conditions. Touching upon the progress of modern Telugu literature in various forms, he called upon critics to produce objective and dignified works of criticism, without predilections or prejudices of any sort, and in keeping with the invaluable literary traditions handed down to us from generation to generation.

Colonel D. S. Raju, Deputy Minister for Health, Government of India, who inaugurated the Conference, stressed the need for making people realize their duty to the nation in the present crisis and discussed how writers could achieve this through their patriotic poetry and other writings. He paid tribute to writers as a class for their contribution to national unity and the cause of

freedom. He expressed his faith in the power of the pen and the potentialities of writers in achieving national solidarity and fostering feelings of oneness and amity.

Shri P. V. Narasimha Rao, Minister for Law and Information, Government of Andhra Pradesh, who presided over the symposium on "Patriotic Literature," referred to the important part played by writers during the freedom struggle and emphasized the necessity at present to bring out writings imbued with the spirit of patriotism and loyalty to the nation. Shriyuts C. Jamadagni Sarma, Puripanda Appalaswamy, V. V. L. Narasimha Rao, Shrimati Utukuri Lakshmi Kantamma and others participated in the symposium and read some of their patriotic verses.

A special symposium on "The Service of the Telugus to Sanskrit Learning" was also held, in which Shriyuts K. Lakshmana Sastry, K. V. N. Appa Rao, Sribhashyam Appalacharyulu and others participated.

On the evening of the 4th a Kavya Vangmaya Sabha (Poetry Session) was held. This was inaugurated by Shri P. V. Narasimha Rao, State Minister, and presided over by Kavisamrat Viswanatha Satyanarayana. The President, in his speech, referred to the traditional definition and purpose of *kavyas* and how they should aim at creating an enlightened taste in the reader and depicting transcendental qualities in persons and themes in a manner worthy of our traditions and our much-cherished social and human values. Cheapness and casualness, either in the taste of the reader or in the literary creations of the writer, should be scrupulously eschewed and works of lasting literary value, affording real and perfect *ananda* to all discriminating readers, should alone be produced if the writers were true to themselves. Shriyuts Madhunapantula Satyanaryana Sastry, M. Seshasayi, K. V. Subrahmanya Dikshitulu, Dr. D. V. Avadhani and others delivered lectures on various aspects of Telugu *kavyas* and their evolution through the centuries, with particular reference to some outstanding works of poetry.

At night, the Government Arts College students staged a playlet, *Detective*, and there was also a dance recital.

On the morning of the 5th, a symposium on "The Short Story and the Novel" was held under the presidentship of Dr. G. V. Sitapati. Well-known story-writers and novelists like Shriyuts Mokkaapati Narasimha Sastry, Nori Narasimha Sastry, Munimanikyam Narasimha Rao, M. Rama Mohana Rao, Usha Sri, Kommuri Venugopala Rao and others participated in the symposium and pointed out the achievements of Telugu story writers

and novelists, their fine craftsmanship and the virtues of their writings.

In the evening a "Drama Session" was held over which Shri M. R. Appa Rao, Minister for Excise and Prohibition, Government of Andhra Pradesh, presided. He traced the evolution of the Telugu stage and dramaturgy from the early beginnings with particular reference to the part played by professional actors and dramatists as also the important contribution made by amateurs, both in acting and production. Shriyuts Banda Kanakalingeswara Rao, Bhamidipati Radhakrishna, Pothukuchi Sambasiva Rao, V. V. L. Narasimha Rao, Mokkapati Narasimha Sastry, Jammulamadaka Madhava Rama Sarma and B. S. Rama Mohana Rao delivered lectures on Telugu Drama, its progress through the decades, amateur acting and the difficulties that confront the producer and actor, as also on the dramatist, his material and his medium.

Dr. B. Gopala Reddi, Union Minister for Information and Broadcasting, inaugurated a symposium on "Literary Criticism," held on the morning of the 6th, with Shri Jammulamadaka Madhava Rama Sarma, a noted *alamkarika*, in the chair. He asked critics not to forsake or belittle the traditional methods of literary assessment as contained in authoritative books on *Alamkara* written by the masters of the subject. The critic should also, the chairman remarked, keep in mind the changing times and the corresponding changes in the taste of the reader and his susceptibilities. But, on that account, the speaker warned that the wholesome standards already set by distinguished critics of old should never be lowered. Shriyuts G. V. Sitapati, Viswanatha Satyanarayana, Korlapati Rama Murthy, Chilukuri Papayya Sastry, B. Venkateswarlu, Vemparala Suryanarayana Sastry, Sri Vatsava and P. V. Ratnam, who participated in the symposium, emphasized the need for the right sort of criticism which was sadly absent at the moment, and appealed to critics to raise the standard of criticism by eschewing personal prejudices and by creating an atmosphere of absolutely impartial, unbiased and objective critical judgment coupled with a sense of fairness, intellectual honesty and artistic integrity.

Shri Gopala Reddi released the Special Souvenir published on the occasion as also *Sahitee Manjira*, the women's supplement to *Sanskriti*, a literary monthly.

The last of the sessions, "The Historical, Cultural and Scientific Session" on the evening of the 6th, was presided over by Dr. Oruganti Ramachandrayya, Head of the History Department,

Andhra University. He described the true historian as one who had integrity of character, unswerving adherence and devotion to truth, and penetrating analysis and critical acumen. He cited the instances of Shriyuts K. Lakshmana Rao, Chilukuri Virabhadra Rao and Mallampalli Somasekhara Sarma, all of whom richly possessed these qualities and, therefore, were able to produce first-rate and lasting works in historical research. Shri Rallabandi Subbarao delivered a lecture on "Historical Research in Andhra." Shri B. V. Narasimharao and Shri Lavanam dealt with children's literature. Shri Mahidhara Jagan Mohan Rao talked about scientific literature in Telugu. Shri K. S. Subrahmanyam, Editor, *Andhra Janata*, read a paper on the "Evolution of Telugu Journalism." Professor K. Subbaramappa of the Mysore University read a paper on "Pampa and Nannayya, A Comparative Estimate." Shri Samavedam Janakirama Sarma, Editor, *Sahiti*, spoke on "Telugu Literary Journalism." Shri N. Gangadharam gave a talk on "The Folklore of Andhra."

As a fitting finale to the three-day conference, a play entitled *Kirtiseshulu* (The Famous Dead) by Shri Bhamidipati Radhakrishna was put on the boards on the night of the 6th. The play deals with the pitiable lot of writers, the unscrupulous exploitation by scheming publishers and the vagaries of public opinion and conduct with regard to writers, their works and their intrinsic merits.

A special feature of the Conference was the Women Writers' Session conducted on the afternoon of the 5th. Shrimati A. Vivekananda Devi presided and Shrimati G. Indumati Devi, a veteran woman writer, inaugurated the proceedings. Shrimatis I. Saraswati Devi, V. S. Rama Devi, U. Lakshmikantamma, T. Janaki Rani, T. Hemalata, V. Minakshi and Pullamamba and Kumari K. V. S. Achyuta Valli participated in the session and spoke on the role of women writers and their peculiar problems, both at home and in the outside world.

At the Delegates' Session held on the afternoon of the 4th, with Shri P. Sambasiva Rao of the Navya Sahiti Samiti, Hyderabad, in the chair, resolutions were passed regarding the death of Shri Katuri Venkateswara Rao, a famous poet, Shri Gopichand, a well-known novelist and story-writer, and Shri Khasim Khan, who was responsible for the literary awakening in the Telengana region of Andhra Pradesh. A resolution condemning the Chinese aggression and wholeheartedly supporting the Government's stand, and another condoling the death of our brave soldiers in the cause were also unanimously adopted. It was also resolved

upon to form an all-India body for the conduct of these conferences and to prepare a draft constitution. Other resolutions passed at the session related to the starting of a Writers' Co-operative Society, the contribution of a part of the writers' earnings from their works to the National Defence Fund, the founding of a National Library at Hyderabad, and the scrapping of the present system of the Government of calling for tenders for the purchase of books for public libraries in the State. All the resolutions were unanimously passed and their implementation was for the time being, entrusted to the Navya Sahiti Samiti, Hyderabad, and later to the all-India body to be formed by the Samiti and the Reception Committee at Rajahmundry, which conducted the first two Conferences.

Another Delegates' Session was held on the afternoon of the 6th where some of the attending delegates read their compositions, both verse and prose, and treated the audience to a delectable literary repast.

The three-day function was a well-deserved success and all the attending delegates and distinguished invitees were all praise for the arrangements made and the meetings held. The public of Rajahmundry and the neighbouring places enjoyed this rare literary feast, for three days, to the full and extended their whole-hearted co-operation for the success of the Conference. Rajahmundry, which was for years the cultural and literary capital of Andhra, has fully justified its reputation and enhanced its prestige with the Second All-India Telugu Writers' Conference.

POTHUKUCHI SURYANARAYANA MURTI

URDU COURSES IN WISCONSIN

The University of Wisconsin has recently included courses on Urdu Language and Literature in its teaching schedule on a permanent basis. Fellow Member Dr. Gopi Chand Narang, Reader in Urdu, Institute of Post-Graduate (Evening) Studies, Delhi University, was invited to take up the assignment in the capacity of a Visiting Professor. Dr. Narang, besides teaching Urdu, will be lecturing on different aspects of Indian literature. He was expected to join the University of Wisconsin by the end of January 1963.

BRITISH AWARD TO HELP NOVELIST WRITE BOOK ON INDIA

V. S. Naipaul, the 30-year-old novelist born in the West Indies and at present on his first visit to India, is to receive a British literary award worth £500 to help him write a book about India.

The award is one of four announced by the Phoenix Trust, established in London four years ago to help writers, musicians and other artists. The awards—the first in the four years—are mainly financed by British book publishers, the Society of Authors, the Performing Right Society, the British Broadcasting Corporation, the independent television companies and a firm of paperback publishers.

Mr. Naipaul left Britain, where he has lived for the past 10 years, to visit India about a year ago. He is expected back in London in about three months. His publishers, André Deutsch, Ltd., expect his book on India about the end of this year.

Since coming to India, Mr. Naipaul has written *Mr. Stone and the Knights Companion*, which is to be published during the coming spring or summer.

The book on India will be the seventh which Mr. Naipaul has had published. His last was *The Middle Passage*—his first attempt at writing non-fiction, about the West Indies. It was published last year.

His first book, *The Mystic Masseur*, also with a West Indies setting, won the John Llewelyn Rhys Memorial Prize in 1957, shortly after it was published, and in 1960 he won the Somerset Maugham Award with his novel *Miguel Street*, published the previous year.

His other publications are *The Suffrage of Elvira* and *A House for Mr. Biswas*.

Mr. Naipaul was educated in Trinidad and at Oxford University.

—British Information Services.

COURSE IN JOURNALISM

It is gratifying to note that the Department of Journalism in the Hislop College of Nagpur has made a steady progress during its existence of 10 years, and is now planning to upgrade its Diploma course to a Degree one from the next session. Started in 1952, under the auspices of the Nagpur University, the Department was manned for some years by renowned professors from the

Digitized by Arya Samaj Foundation Chennai and eGangotri
 United States. A three-man visiting Committee of the University Grants Commission (New Delhi) which visited Nagpur in mid-December held discussions with the authorities of the Department as also the Vice-Chancellor regarding its development proposals.

ANANDRAO JOSHI (Nagpur)

P.E.N. INTERNATIONAL

We have recently received a report of the P.E.N. International Executive Committee meeting held on October 10th, 1962, and the Annual Report of the General Secretary to the International P.E.N., Mr. David Carver. We mention below only a few of the important items.

On the conclusion of Signor Alberto Moravia's three-year term of office as International President, Dr. Victor E. van Vriesland, for 17 years President of the Netherlands Centre, succeeded to this distinguished office. Two International Vice-Presidents were elected. Madame Victoria Ocampo, Editor of the famous Latin American review *Sur*; and Jan Parandowski, the presiding spirit of the Warsaw Centre for 30 years.

There were no International Congresses in 1961 and 1962 but the International P.E.N. managed to combine literary discussion with business at two of its International Executive meetings. In November 1961 at Rome "Translators and Translations" was the topic of study. At Brussels delegates discussed "The Writer and the Cinema." International P.E.N. also collaborated with UNESCO and five other bodies in organizing the Athens and Epidauros meeting in June 1962. The Colloque and Spectacles were a great success and some of the most important personalities in the world of theatre and music assembled.

UNESCO has honoured the International P.E.N. by offering it a Category B Status. This Status is offered to organizations which have over the years given proof of their ability to supply UNESCO with advice on questions coming within their purview and to contribute effectively by their activities to the carrying out of UNESCO's programme.

The report records activities of many Centres and concludes with the good news that now there are 71 Centres in 57 countries all over the world.

DELHI

MANILA CONFERENCE

A meeting was held under the joint auspices of the P.E.N. Delhi Group and the Asian Office of the Congress for Cultural Freedom on January 24th at 5 Hailey Road, New Delhi. Shri Khushwant Singh and Shri Prabhakar Padhye, both fellow Members, spoke of the Asian Writers' Conference held under the ægis of the Philippines Centre of the P.E.N. in Manila. About 40 writers from 11 countries were present. The Indian delegates spoke of the difficulty of communication as those present spoke so many different languages. In spite of that the atmosphere at the Conference was very friendly.

Shri Khushwant Singh spoke of the writings of the Filipino writer José Rizal, which he read for the first time in Manila, and how he was moved by Rizal's patriotism and martyrdom. Most of the writers at the Conference, he said, had a progressive outlook because they belonged to a generation that had seen much rapid change. He was of the view that the present generation of writers was not Marxist. One thing many Asian countries had in common was a recently achieved independence. Nationalism, therefore, was a strong feeling.

Shri Prabhakar Padhye said that though he had been to South-east Asia several times he made many discoveries among the Asian writers. He thought the Taiwan delegates were the true representatives of resurgent Asia and described the Filipinos as a most hospitable and friendly people. Their ways were both old and new and reflected a true union of the Eastern and Western cultures. In concluding Shri Padhye said he thought a writers' conference did not particularly help creative writing, but was valuable in that there was an exchange of literary information and writers became aware of contemporary writing.

Dr. Chhabra, moving a vote of thanks, said that Conferences brought us closer to each other and hoped that such opportunities would occur more frequently in future.

MADHAV SINGH "DEEPAK"

THE LITERARY SCENE IN INDIA

BENGALI

January 20th marked the laying of the foundation-stone of the Banga-Bhasa-Prosar-Samiti Hall by Dr. Radhakrishnan at Calcutta. The Samiti's endeavour for the last few years, thanks to its indefatigable secretary Jyotish Chandra Ghose, has been to teach Bengali to non-Bengalis, which it has done successfully. The Samiti also runs a magazine, *Bhasa-Bharati*. This is an excellent effort in cultural exchange and will do much towards national integration.

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On the same day Dr. Hemendra Nath Das Gupta (84), a veteran writer, editor, dramatic critic, nationalist and educationist, passed away.

An advocate for over fifty years, respected for his honesty and charm of manners, with a passion for the stage (himself playing as an amateur even last year), he took special interest in the dramatist Girish Ghose and the growth of the Bengali Drama. He was honoured with a page on the Indian Stage in the Roman Encyclopædia of the theatre and given a Doctorate.

Dr. Das Gupta founded several schools and a college which he named after his master Chittaranjan Das. The principal of this college was the well-known teacher and reformer Jitesh Chandra Guha, who predeceased Dr. Das Gupta a month ago.

JYOTI PRASAD BANERJEA

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The Artistes' Enterprise, Nagpur, staged *Anand-Math* in last December in aid of the National Defence Fund. Closely following this laudable effort, the Combined Bengali Clubs in the city staged on January 13th Shri Sachin Sengupta's historical drama, *Gairik Pataka*, based on the life of Shivaji. Shri P. Y. Deshpande, editor of the *Nagpur Times*, was the Chief Guest at the performance, which fetched over Rs. 2,000 for the Defence Fund. The total contributions to the Defence Fund by the City's Bengali associations amount to about Rs. 6,000.

ANANDRAO JOSHI (Nagpur)

GUJARATI

Recently Rs. 15,000 was donated anonymously to the Gujarati Sahitya Parishad for the award of a gold medal, to be known

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 as the Aurobindo Gold Medal, every year to the best work of a spiritual nature in Gujarati. The work should promote noble ideas. A Committee to judge such works will be formed by the Sahitya Parishad. The first award will be given to the writer of the best work of the type published during 1962-63.

Writers and publishers are asked to contact the Honorary Secretary, Sahitya Parishad, at Ahmedabad, on or before January 31st, 1964, in this connection.

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Shri Chunilal Madia has donated two gold medals — the Ranjitram and the Narmad Gold Medals — which were awarded to him to the National Defence Fund.

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The Saurashtra Natak Sangeeta Akademi donated Rs. 50,000 to the National Fund. The sum was collected through performances of *Dhanya Saurashtra Dharani* in different villages of Rajkot District. This sum was given to Shri Ratubhai Adani, Minister for Public Works, at a special function on January 7th. The Akademi also collected another sum of Rs. 7,000 at this function when the late Shri Zaverchand Meghani's volume of heroic poems entitled *Sindhudano Sur* was put to auction. This was also donated to the National Defence Fund.

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The Trustees of the Nanalal Kavi Trust at Ahmedabad have done well in publishing the martial poems of the late Nanalal Kavi. This collection of poems was declared published by Dr. Jivaraj Mehta, Chief Minister of Gujarat, on January 7th at a special function in Ahmedabad.

GIRIJASHANKAR K. VYAS

MALAYALAM

Gandhian literature in Malayalam is growing every year. The Gandhi Smarak Nidhi (Kerala Branch) has published seven volumes of selections from Gandhiji's writings. The General Editor is Principal Kainikkara Kumara Pillay. The seven volumes are: Domestic life; Social life; Politics; Economics; Education; Philosophy and Religion; Selected Letters. The translation has been done by some of the leading writers in Kerala. The seven volumes come to 3,333 pages and are priced collectively at Rs. 41. The Gandhi Smarak Nidhi has also begun to publish a good monthly, *Gandhi Margam* (Rs. 3.00 per annum) from October 1962. The contents are of a uniformly high quality.

Mahatma Gandhi's autobiography, *The Story of My Experiments with Truth* has won an abiding place in Malayalam literature. It was translated into Malayalam and published by *Mathrubhumi* (Calicut) over three decades ago. The revised sixth edition has recently been published.

The first life story of Mahatma Gandhi was written by Shri K. P. Kesava Menon (Editor, *Mathrubhumi*) in 1920. The third edition was published in 1949 after Gandhiji's demise. The same author has now almost completed a three-volume *Life of Mahatma*. It is a labour of love and at 76, with very defective vision owing to cataract, this arduous venture is a painstaking offering to Gandhiji's memory. Shri Kesava Menon has just completed an excellent play on Gandhiji's life, which it is proposed to stage by the last week of March.

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Publications in connection with the Tagore Centenary continue to come out. The latest is the Malayalam translation of *Tagore* by Krishna Kripalani. The translation has been well done by Dr. K. M. George of the Sahitya Akademi. In 16 short chapters the author gives a revealing account of the life and works of the great Poet. The Malayalam translation (300 pp. Rs. 3.50) has been published by *Mathrubhumi* (Calicut).

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Malayala Kavya Ratnakaram is a Golden Treasury of Malayalam Poetry published by the Sahitya Akademi. This work has been edited by Shri Sooranad Kunjan Pillay, the Director of the Malayalam Lexicon Committee. Over 200 poets are represented in this anthology. The Sahitya Akademi has so far published about 20 books in Malayalam and 30 more are ready and are expected to be published in the near future.

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Translations of world classics continue to enrich Malayalam literature. Professor S. Guptan Nair's translation of two of Molière's plays, *Tartuffe* and *Le Bourgeois Gentilhomme*, for the Sahitya Akademi keeps to his usual high level. Apart from Victor Hugo's *Les Miserables* there are few Malayalam translations from the French classics; so this is a welcome effort. Shri K. N. Gopalan Nair has done a new translation of Gorki's *Mother*. Gorki's book has been translated into Malayalam more than once, but the present version is by one of our most competent translators.

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Malayalam writers are, it is reported, getting the highest rate of royalty for their works. Shri Thakazhi Sivasankara Pillay, one of our most popular novelists, received only Rs. 443 as royalty from Rumania for an edition of 10,000 copies of one of his novels. The same would have paid him Rs. 8,000 in Kerala. In passing it may be mentioned that Shri Thakazhi is giving up Rs. 7,000 of his royalty by permitting a cheap edition (10,000 copies) of *Chemmeen*. This novel, first published in March 1956, has been reprinted ten times and was sold for Rs. 3.00 a copy. Now it will be published in a cheap edition and sold at Rs. 1.50 a copy. This experiment by the N.B.S. (Kottayam) is a milestone in the publishing history of Kerala. It will be a boon to readers with limited means.

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Swami Vivekananda's works were translated into Malayalam about half a century ago. A new translation, it was felt, was necessary; so the Ramakrishna Ashrama at Trichur decided to tackle the task. Of the seven volumes planned four have already been published. Swami Trilokyananda is the secretary of the Editorial Committee. His deep scholarship and painstaking devotion deserve the highest praise. The last three volumes are ready and will be published during the centenary year.

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The *Shashtipoorthi* (60th birth anniversary) of Professor K. N. Gopala Pillay was celebrated at Paravur (near Quilon) on December 14th, 1962. As the son of the late Mahakavi K. C. Kesava Pillay he was steeped in the best traditions of Malayalam literature from his early youth. For a long time he was a very successful teacher of Malayalam in the Madura College. He is the author of a number of excellent books. *A Short History of Malayalam Literature*, *A Golden Treasury of Lyrics and Songs*, and *A Study of Mysticism in Literature* are some of his more important works, besides a large number of novels, plays, etc. He has also edited some of his father's works.

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On January 30th Shri K. P. S. Menon, former Indian Ambassador to the U.S.S.R., laid the foundation-stone of the Vallathol Memorial Hall at Cheruthuruthi. Shri Puthezath Raman Menon presided. Professor Joseph Mundassery, former Minister of Education, and Shri Attoor Kishna Pisharoti spoke on the occasion. The former suggested that the centre should be developed into a Vallathol Institute of Culture.

MADHURAVANAM C. KRISHNA KURUP

[92]
MARATHI

Tarkateertha Laxmanshastri Joshi presided over the 11th Session of the Gomantak (Goa) Marathi Literary Conference held at Panjim towards the end of December. It is after a lapse of nearly 27 years that the Conference met on the territory of Goa. The first session was held at Madgaon in the year 1935 under the presidentship of the novelist, Shri V. S. Khandekar.

The recent session was inaugurated by Shri N. V. Gadgil, ex-Governor of Panjab, who also opened an exhibition of books and periodicals. The Conference awarded on this occasion a gold medal to Shri G. K. Bhobe for his book, *Chaturang*.

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MM. D. V. Potdar, Vice-Chancellor of the Poona University, presided over a farewell function held on January 19th in honour of Dr. S. D. Pendse, Professor of Marathi in the College of Nagpur, who retired after 35 years of meritorious service. A commemoration volume, containing articles by well-known Marathi writers on the life and literature of Maharashtra, was presented to him. An eminent author and scholar of old poet-saints' literature, Dr. Pendse received his doctorate in 1939 from the Nagpur University for his thesis on the philosophy of the poet-saint Jnaneshwar.

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The Vidarbha Sahitya Sangh (Nagpur), the premier literary association of Vidarbha, celebrated its 40th anniversary on January 14th. The Chief Guest at the function was Shri G. H. Deshpande, a veteran poet of Vidarbha, well known for his poem, "*Konata Manu Chandrama*." The Natya Samiti of the Sangh presented a performance of *Dhuliche Kana*, a social play by Shrimati Sumatidevi Dhanwate of Nagpur.

On January 22nd the Vidarbha Sahitya Sangh (Nagpur) observed the 44th death anniversary of the late Shri R. G. Gadkari, the renowned dramatist, poet and humorous writer. Principal N. B. Paradkar of Yeotmal read a paper on "Humour in Gadkari's Dramas" on the occasion. A poets' gathering was also held that night.

On the next day the Sangh's branch at Saoner observed the death anniversary. The Gadkari Memorial Committee (Nagpur) is making efforts to purchase the house at Saoner where Shri Gadkari passed away on January 23rd, 1919. During his short stay in Nagpur, Acharya P. K. Atre, editor of the daily *Maratha* (Bombay), visited the house and the site of the memorial and also addressed a public meeting.

ANANDRAO JOSHI (Nagpur)

SINDHI

It is a curious fact, but nevertheless true, that fifteen years after the Partition more and more Sindhi books are being published with Sindh as their background. One notable novel which should be mentioned in these columns is Krishin Khatwani's *Munhji Mithri Sindhri* (My Sweet Sindh). Shri Khatwani is not a new-comer to Sindhi literature. He has many short stories to his credit and a novelette too, but this is his first full-length novel. Shri Khatwani has very ably depicted life in Sindh as it existed before the Partition. Shri Khatwani is also a painter, having spent some time at Santiniketan, and his eye for detail has been utilized in his writings as well. The book has been published by Kahani Publications, Bombay, and is neatly printed and well got up.

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Another book which also should be mentioned is *Mehndi Rata Hathr* (The Painted Hands) by the indefatigable Narain "Bharati," who is an authority on Sindhi folk literature. Shri "Bharati" has many books to his credit, but this book, perhaps, is his best. In a lucid, forthright and penetrating manner, Shri "Bharati" writes of Sindhi folk songs sung at marriages and the social customs that are a part of such ceremonies. Shri Bharati's efforts and sense of dedication are commendable.

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The Sixth All-India Sindhi Sahitya Sammelan, which was scheduled to be held at Jaipur (Rajasthan), has been postponed in view of the proclamation of emergency in the country. The Sammelan, it is now proposed, should be held at an opportune time, when conditions have returned to normal. There is also a proposal to contribute funds collected for the Conference to the National Defence Fund.

KRISHIN J. HEMRAJANI

ORIYA

Under the auspices of the Sahitya Sansad a three-day "Sisir Utsab" was arranged at Cuttack. Shri Sudhakar Patnaik inaugurated the function on December 15th, 1962. A symposium on the present problems of Oriya literature was held. Professor Dharendra Kumar Ray initiated the discussion and Professor Gopal Chandra Misra, Shri Anadi Nayak and others participated. Shrimati Manorama Mohapatra, who presided, called upon writers to produce such literature as would stir patriotism in the country. On the second day there were informal gatherings and

a "Kabita Pathotsab." Dr. H. K. Mahatab, the Chief Guest, asked writers to help safeguard the country's independence through their writings. On the third day the Sansad brought out its souvenir, *Sisir Smaranika*. Several writers read out their short stories. The Sansad also arranged "Samar Kabita Pathotsabs" (recitations of war poems) twice at Cuttack on January 13th and 23rd.

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We have lost an enthusiastic journalist and a proficient writer in the passing away of Shri Mahendra Patnaik at Berhampur on January 13th at the age of 73. He was assistant editor of *Dainik Asha* and *New Orissa*, dailies founded by the late Sashibhushan Rath, and also worked in the editorial section of *Eastern Times*, a local daily. For some years he was editor of *Jahna Manu*, an Oriya monthly for children published from Madras, and wrote several books for children and adults. He was a man of independent spirit and frankness.

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We were grieved to hear of the sudden demise of Shrimati Aparna Devi, a leading woman writer of Orissa, at Cuttack on January 23rd at the age of 65. Born in a poor Brahmin family she had little opportunity for education but a great love for literature. In the midst of a busy domestic life and in spite of all the difficulties that go with poverty she wrote much in both prose and poetry. Of her publications *Indumati*, *Chinta*, *Kobitanjali*, *Dasa Kumar Charita*, *Dasa Kumari Charita*, *Baramasi*, *Sarmistha*, *Arya Lalana*, *Satadal* and *Bana Malati* deserve mention. Shrimati Aparna Devi was well loved for her generosity of heart and helpfulness. Her passing will be mourned all over the State.

LAKSHMI NARAYONA MOHANTY

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The second death anniversary of the late Bichhanda Charan Patnaik was observed on January 22nd at Cuttack. The meeting was held on the premises of the Rashtrabhasa Prachar Samiti. Shri Ram Prasad Singh, a novelist, presided. Paying homage to the memory of the poet, Professor Gopal Chandra Misra described Bichhanda Charan Patnaik as a true devotee in the temple of learning and literature. Patnaik dedicated his life to the revival of the ancient Oriya literature. He pleaded always for a compromise between the old and new schools of poetry.

Pandit Banamali Misra, Shri Rabinarayan Manapatra, Shri Suresh Nanda and Pyarimohan Das participated in the discussion.

A CORRESPONDENT

BOOK REVIEWS

Aldous Huxley: A Cynical Salvationist. By SISIR KUMAR GHOSE (Asia Publishing House, Bombay 1. 202 pp. 1962. Rs. 12.75) Some books are best judged by their titles: they give a clue to the kind of fare presented to the reader. Dr. Sisir Kumar Ghose's book, which has grown out of his thesis for a degree, has this kind of expressive title. It is plentifully sprinkled with quotations, well chosen to make its author's points. In his words, it aims at "drawing a graph of Huxley's evolution or orientation." He declares:—

My main task has been to arrange and collate the material from his [Huxley's] different works (not all), in so far as it reinforces the point of view I have wanted to stress and bring out; it has been mainly an attempt to interpret Huxley by Huxley.

Further, he says:—

I have been at pains to point out that Huxley's attitude has been limited to but one side, however prominent, of Indian thought. Briefly and essentially, it is *mayavada* in modern dress, served with satire.

Huxley is one of the Occidental writers of the present generation who find comfort in the Vedanta but mistake it for Stoicism. In this respect he is like Eliot, who contrasts detachment and indifference, and says that they are respectively life and death. There is no warrant for this contrast in Vedantic tradition. However, the Vedanta does inspire a positive ethics, which has attracted many Westerners. Huxley's revulsion against his own civilization in its current phase has brought him towards the Hindu view of life. For Vedanta and Buddhism have been "a twentieth-century Pilgrim's Progress." Huxley wanted a few "Brahmanising souls" in the midst of the devouring activities of the West.

Dr. Ghose fails to convince me that *Ends and Means*, which is admittedly Gandhian, fits into his Vedanta thesis. However, Huxley's principle of non-attachment is characteristically Hindu. Basing himself on this doctrine he composes what he calls a

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 "cookery book of reform." The chapter which sets forth Huxley's ideas makes a point which is difficult to understand.

The concern with the "philosophical tree" . . . gives . . . a certain theological remoteness to most of what he writes. He is his own Brahmin, primarily concerned with the ultimate philosophical and psychological problems of humanity. [He continues] But the Brahmin is not only aloof, he is analytic rather than synthetic, negative rather than interrogative.

In places it is difficult to comprehend Dr. Ghose's criticism.

Dr. Ghose is more at home in his interpretation of the novels, which have won Huxley more readers than his other books more directly concerned with philosophy. Huxley as a novelist is not very prolific in the same sense as, say, Scott. But like C. P. Snow he has reached a peak in about six novels, which are witty and satirical for the most part. But *Point Counter-Point* (1928) and *Eyeless in Gaza* (1935) expound a serious philosophy of life, which has led him to the constructive pacifism which he sincerely advocates. Lord David Cecil has described them as quasi-philosophical debates.

Huxley bestowed deep contemplation on the problems of the world, but the artist in him became submerged under the moral propagandist, as is evident from his novels written after 1935. They become less readable and their author turns towards the preaching of his moral doctrine.

Stylistic quality, themes, characters and attitudes, all link Huxley with the group of writers, such as Eliot, Pound and Wyndham Lewis, who exposed a society withering in a desert of make-believe and joyless gaiety. But he turned away to some extent from the excessive use of the sexual themes of Lawrence. It must be said to his credit that his long introduction to *The Letters of D. H. Lawrence* (1932) did a great deal to help an accurate interpretation. For a time Huxley admired, as from a distance, Lawrence's "fervour of the blood"; but when his Vedantic phase set in he ceased to do so.

However, Huxley is a writer of a careful networking of attitudes and situations, which are discussed with the thoroughness of a researcher. He has not always exercised care to censor easy and unsustainable generalizations. Ghose's summing up is quite admirable and the critic has the required mental make-up to put Huxley's thought in an apt way. Talking about *Those Barren Leaves* he says:—

The life of refined reason now appears tasteless, it is at best a poor substitute. It is characteristic that the answer or way out is sought, tentatively.

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 through solitude and contemplation. The first hint of *nirvana* floats across *samsara*. Calamy poses the Sphinx's query which is also that of his generation. The awareness, in Buddhist phraseology, is on the increase (and the novel, as some suspect, is doomed). Huxley became intolerant of the political atmosphere, which was filled with violence and hatred.

This quotation sounds clever, but one does not see why the novel should be doomed. When Huxley was writing his satirical novels, there was no violence to speak of, and he did not complain about what there was. He complained rather of the lack of life.

Huxley is well read in science. He is one of those writers who are at home in both science and art, and he tries to some extent to fuse the two and make science part of culture. This is an achievement which Dr. Ghose might have appreciated, in a period when, as C. P. Snow argues, a deplorable gap is opening between these two departments of culture.

But Dr. Ghose is concerned rather with the abuse of technology, the theme of *Brave New World*. As he says, "The sensible savage agrees that science has its advantages, but in the terrible slavery and non-creativity which it imposes he smells doom and disaster." He sees his novels heavily leaning towards science in recent times.

Huxley is fond of saying, with the Buddhists, that we are the result of all that we have thought, that much, if not most, of the misery men suffer from is ultimately to be traced back to wrong ideas about the nature of reality, false metaphysics, in a word. In his mature writings, the idea that "the greatest sin, unawareness" is at the root of our troubles is repeatedly brought home.

It is explained in Huxley's gnomic style: "Men commit evil and suffer misery, because they are separate egos, caught in time."

H. H. ANNIAH GOWDA

(Before offering my comments on his latest novels, I take this opportunity to pay my homage to the prolific writer Dr. Rangeya Raghav, whose premature death at the age of 39 on September 12th, 1962, has been an irreparable loss to Hindi literature. Dr. Raghav was born in a South Indian Brahmin family at Agra in 1923. At the early age of 15, in 1938, he started writing and within a short period of 24 years he wrote 150 books, some of which have yet to be printed. The Agra University con-

ferred upon him the degree of PH.D. for his brilliant thesis on Gorakhnath. His real name was T. N. V. Acharya and Rangeya Raghav was the pen-name he adopted. He was a man of progressive ideas and robust common sense. He was an accomplished scholar and successfully wrote on subjects like philosophy, religion, anthropology, sociology, history, etc. In addition to original writings he translated some of the important Sanskrit classics and some plays of Shakespeare. He was awarded the Dalmia Prize for his scholarly work *Prachin Bharatiya Parampara aur Itihas. Bharatiya Chintan* established his reputation as an independent thinker and lover of Indian culture. He also was a poet of high calibre and for his fine narrative *Medhavi* he was awarded a prize by the Hindustani Academy. He published other volumes of poetry as well: *Pighalate Pathar, Ajeya Khandahar, Raah ke Deepak, Roop ki Chhaya*, etc. He brought out more than seven collections of short stories, some of which are: *Devadasi, Toofanon ke Beech, Samrajya ka Vaibhava, Jeevan ke Dane, Angare Na Bujhe, Insan Paida Hua*, etc. In *Panch Gadhe* he published short character-sketches and reportage. In all he wrote about 50 novels, of which *Gharaunde, Murdon ka Teela, Sidha-sada Rasta, Kab Tak Pukaroon, Professor, Dharati Mera Ghar, Rah Na Ruki, Pakshi aur Akash, Chiver, Vishad Math, Paraya* and *Path ka Pap* have made a distinct mark. It is a pity that his thesis has not been published so far.

In his novels he has covered a vast range of subjects presenting India in all her historical phases starting from the Indus Valley Civilization and ending with the modern day.)

The two novels which I shall now review, *Kalpna* (140 pp. 1961. Rs. 2.50) and *Patjhar* (120 pp. 1962. Rs. 2.50)* try to find solutions to the elusive problem of the relationship between man and woman. It needs firm determination on the part of the reader to get through them, as the narrative is neither smooth nor direct. A common characteristic of both is the use of flash-back narrative. In *Patjhar* the psychiatrist mesmerizes his patients and transports them to a past birth. Jagannath and Mohini in previous births had loved each other but had been prevented by circumstances from marrying. They had not had the courage to overcome the difficulties. So, the doctor concludes, they find it difficult in this incarnation to get along. Previous births, he says, influence future ones. In places the novel reads like an elaborate essay on love and marriage, which retards the story.

* (Rajpal and Sons, Kashmiri Gate, Delhi)

The second novel, *Kalpana*, is also concerned with the problem of love and unfaithfulness. Neela marries and surrenders herself completely to her husband. Soon after, however, she comes to know that he is being unfaithful to her. She does not reproach him. Her unquestioning acceptance shames her husband and that, later, with social criticism, drives them to suicide. This simple story is overburdened with historical interludes which do not have any direct and clear bearing on the story.

I feel strongly that towards the end Dr. Raghav's writing became rather mechanical and the large output affected adversely the quality of his work. Yet there is no doubt that his many works won him reputation and will keep him alive among his many readers.

INDUPRAKASH PANDEY

Band Darwaza (117 pp. 1962. Rs. 2.50) ; *Atita ki Parchhaiyan* (166 pp. 1962. Rs. 3.50). By AMRITA PRITAM. Hindi. (Rajpal and Sons, Delhi). Amrita Pritam is primarily a poet and this gives to her prose undertones of poetry. She is a gifted writer, especially adept at depicting the mysteries and intricacies of a woman's mind and heart. She is concerned with love in all its aspects, especially disappointed love. One feels the writer's anger, her bitterness and disappointment with the male as a husband and lover in *Band Darwaza*. It is perhaps an unjust and unnecessarily severe indictment. Kamal, the heroine, is hurt twice, once by Pal, to whom she is married and who is unfaithful to her, and again by Somesh, who cannot marry her because of his father's interference. There is also the tragedy of Kamal's mother, ill treated and driven to her death by her husband. Somehow the mother's story is entirely convincing but not so the incidents regarding Kamal. Her husband's repudiation of her when the house promised to him at the marriage is not forthcoming is only half convincing. And Somesh is not an objective creation at all.

Amrita Pritam's reminiscences, in *Atita ki Parchhaiyan*, of Balwant Gargi, Kartar Singh Duggal, Saadat Hasan Manto, Ramdhari Singh Dinkar, the Panjabi artist Sobha Singh, the Uzbek poetess Zulfia (to whom the book is dedicated), the Bulgarian writer Ena Kamenova, etc., are fascinating. In this book she also writes of her travels in Russia and various parts of India. Special mention may be made of the first few chapters about her father, Nandji, whom she adores. A wonderful person, he practised Yoga and wrote poetry.

I am not sure, but I feel that both these books, or major parts of them, have originally been written in Hindi. My guess is based on the authority of the author herself, who once told me that she had started writing in Hindi. Whether this is so should be made clear by the publishers. The author uses many Panjabi words, which is welcome.

MAHENDRA KULASRESTHA

Sangam. By ANANT GOPAL SHEOREY and YAMUNA SHEOREY. Hindi. (Rajpal and Sons, Delhi. 226 pp. 1962. Rs. 4.00) There are few literary couples in the Indian languages and fewer bilingual ones. Shri "Ashk" and his wife Kaushalya had published a joint collection of Hindi short stories in which both had written interesting sketches on one another. The present collection by the Sheoreys is on the same lines. Shri Sheorey is a journalist in Nagpur, edits an English daily and is well known in Hindi as a writer of fiction; he has six novels to his credit. Shrimati Sheorey is a musician and has earned a reputation as a Marathi short-story-writer. In this collection of 16 short stories the most delightful are the sketches by Shri Sheorey about Shrimati Sheorey and *vice versa*. These sketches reveal them both as ardent nationalists. Shri Sheorey went into jail many times, and on the whole they had both to struggle hard in life. They are a happily married and talented couple.

The short stories, however, are not anything above average. Shri Sheorey's stories invariably have an ironic end. Frustration in love is a common theme. The lady Principal condones a letter wrongly addressed by her student's fiancé, remembering her early days of romance; the sex-starved male prisoner woos an imaginary female prisoner; a man falls in love with the voice of a female announcer on the radio, who marries two days before they are introduced; a merchant discovers a washerman wearing his silk shirt while flirting with a girl who runs away when she discovers that he is a washerman's son and not a Babu. These are commonplace themes, and the treatment is neither psychoanalytical nor modern in technique. They are simply readable stories, except "*Prateeksha*" (Expectation), which is distinctly good.

Shrimati Sheorey's stories are better in variety, in depth, in the understanding of the complexities of human nature, in characterization and also in technical skill. I like the story about "The King of Spades" and the allegorical story "*Abhishap*" (Curse). The stories sincerely delineate the domestic life of

middle-class women, and the writer's sense of rhythm and internal harmony is remarkable.

The book is neatly produced and adds a new and interesting volume to the many short-story collections published by Rajpal and Sons.

PRABHAKAR MACHWE

Inqilab. By KHWAJA AHMAD ABBAS. (Rajpal and Sons, Delhi. 443 pp. 1961. Rs. 6.00) This is a Hindi translation of an Urdu novel by Shri Abbas, which has also been published in German and Russian. As the title indicates, it deals mainly with the struggle for freedom in India and changes, social and political, that motivated the struggle and followed it. The writer has insight, sympathy and broad-mindedness. It tries to show how the various schools of thought approach the struggle for life and view the future. The canvas is large, but the author successfully keeps control over his characters and presents a well-integrated story. One may not agree with his political philosophy and class bias, but one cannot mistake the literary quality of his work: it is of a very high order. It presents life as it is and points out how it ought to be.

SITA RAM JAYASWAL

Apne Apne Ajnabi. By AGYEYA. Hindi. (Bhartiya Gyanpitha, Varanasi. 127 pp. 1961. Rs. 3.00) This is more a long story than a novel. It deals with the feelings of two people trapped in a house by an avalanche at the foot of a Swiss mountain. The author has described with deep insight the inner conflicts of these two, so different in age, experience and outlook on life, and how in the face of calamity and with no hope for the future, a human being can cling to life and desire to live. The treatment is masterly and opens a new vista in the Hindi fiction of today.

SITA RAM JAYASWAL

NEW PUBLICATIONS

OF OUR MEMBERS

[Members of the P.E.N. All-India Centre are requested to inform us of omissions and to keep us advised of their current publications in any language for mention in these columns month by month. The data required are the language, if other than English, the title of the book in Roman script, with its English translation, the name of the publisher, the date of publication and the price.—Ed.]

K. R. BHASKARAN

Keralathile Odu Vyavasayam (Tile Industry in Kerala)
(First edition, 1962. 75 naye paise)

Oru Veera Tharuni (A Heroine) Historical story. (Eighth edition. 1962. 50 naye paise)

Muthumala (Necklace of Pearls) Selection of short stories.
(Second edition. 1962. Rs. 1.25)

Premankuram (Beginning of Love) (Third edition. 1962. 37 naye paise)

(Kerala Bhanu Book Depot, Pudukad, Kerala)

NABAGOPAL DAS

Anuchharita (The Unspoken Word). Bengali novel. (Bengal Publishers Ltd., 14 Bankim Chatterji Street, Calcutta 12. 162 pp. 1963. Rs. 5.00)

CHHOTALAL MANSING KAMDAR

Prerak Kathao. Translation of Swami Shivanandji's book *Illuminating Stories*. (Shivanand Sahitya Prasar Samiti, Gujarat Vibhag, Ahmedabad 1. 244+12 pp. 1962. Rs. 2.50)

RUSTOM MASANI

Zoroastrianism: The Religion of the Good Life (Collier Books, New York. 126 pp. 1962. 95 cents)

K. P. SANKARA MENON

Dalai Lama (A Biography) Malayalam. (Author, Sankar Vilas, Parur P.O., Kerala State. 105+12 pp. Rs. 1.50)

LAKSHMI NARAYONA MOHANTY

Vivekananda: Jeevan O Biswabani. Oriya translation of Nobel Laureate Romain Rolland's *Vie De Vivekananda*. (Prafulla Chandra Das, Cuttack 2. 214 pp. 1963. Rs. 4.50)

PREMA NANDAKUMAR

A Study of Savitri (Sri Aurobindo Ashram, Pondicherry. xx+568 pp. 1962. Rs. 20.00)

THE ARYAN PATH

A HIGH-CLASS INTERNATIONAL NON-POLITICAL
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STEINBECK'S "THE GRAPES OF WRATH"

"To win a Nobel Prize is to carry the imprint of World Citizen upon the brow; a man so honoured is marked for life. He is at once prophet and spokesman, seer and statesman." So wrote Michael Ratcliffe in *The Sunday Times* of December 16th, 1962. Now that the reading world has recovered from the onrush of critical evaluations that inevitably follows a new Nobel Laureate for a few months, we can sit back and ask: "What sort of writer is Steinbeck?"

F. W. Watt rates Steinbeck as next only to Hemingway and Faulkner; J. W. Beach praises Steinbeck as one who has a "sure and subtle sense for literary effect"; and Michael Ratcliffe finds Steinbeck "all writer . . . a great storyteller and a great reporter." Again, F. W. Watt quotes James T. Farrell as saying that Steinbeck's fiction has "all the mannerism and none of the substance of genuine realism"; and Joseph Wood Krutch, with *Of Mice and Men* in mind, confesses that "it is difficult, on sober consideration, to find in either novel or play, the high imagination, stunning reality, and almost ineffable tenderness which many profess to find there." Perhaps such contradictory and confusing opinions are only to be expected when the subject is a prolific writer like Steinbeck. "I refuse to be predictable," says Steinbeck himself; and he adds significantly, "I am not a monolith." There is indeed a mixture of the good, bad and indifferent in Steinbeck's writing, and he is still a busy writer, and is in fact now working on a "massive Arthurian saga." There is thus need for caution in venturing to assess Steinbeck, and as Dr. Iyengar writes:

Steinbeck is neither proletarian nor escapist, neither Utopian nor decadent; he is an unconsciously "committed" novelist for whom living and writing are almost interchangeable terms. He is still apparently finding himself, and his art too — in its strength and weakness, in its clarity and ambiguity — is still fulfilling itself.

John Steinbeck has so far written more than twenty novels, the best known of them being *Of Mice and Men* and *Grapes of Wrath*. *Of Mice and Men* (1937) is an elegy in prose on a pathetic pair of tramps, the now famous Lennie and George. Among other novels, *Tortilla Flat* (1935) is a tragi-comedy of recklessness; *The Moon is Down* (1942) is a triumphant record of the spirit's defiance of aggression and tyranny; *Cannery Row* (1945) is *Tortilla Flat* writ again; *East of Eden* (1952) is a retelling of the Cain-Abel myth; and *The Winter of Our Discontent* (1961) of the Judas story. Each novel is a tremendous experience by itself. But *The Grapes of Wrath* stands apart as a universal experience, excruciatingly conceived and audaciously executed. It is a folk-epic by all standards — a subdued angry man hearing intently the "still sad music of humanity." The "controlled tension" of Steinbeck's physical voice seems to have passed into the writing of the novel. Full of "pitiless anger and compassion," the novel is really Steinbeck's finest work.

The Grapes of Wrath, published first in 1939, was inspired by the Great Depression of the 30's. The many-lashed whip that scourged the poor was a prolonged drought in the rural areas of the central prairies coupled with acute unemployment in the urban areas, and the growing menace of industrialization. Hence the novel itself is written from many levels of meaning. Steinbeck himself was one of the "victims" of the Depression. His immediate reaction was a defiant novel. He soon, however, recalled the manuscript from the publisher and wrote the whole book again. And so *The Grapes of Wrath* was given to the world.

The story is simply told. Driven out of the few acres where preceding generations had lived and died, the Joad family joins the thousands of the homeless and the unemployed on their long journey, from Oklahoma to California, in search of work. The novel is the record of the journey. After endless vicissitudes and bitter experiences, a broken attenuated family finds itself on the Promised Land that has turned out to be a mirage. Not the imagined sweet grapes, but the scourging grapes of wrath, are for these poor and hungry folk, the Joads and thousands like them. There is darkness for them, though the sun of prosperity shines over the country. The incantatory quality of the writing, as Steinbeck muses on this scene of prosperous desolation, has a lacerating effect on the reader:

There is a crime here that goes beyond denunciation. There is a sorrow here that weeping cannot symbolize. There is a failure here that topples all

our success. The fertile earth, the straight tree rows, the sturdy trunks, and the ripe fruit. And children dying of pellagra must die because a profit cannot be taken from an orange. And coroners must fill in the certificates — died of malnutrition — because the food must rot, must be forced to rot.

The people come with nets to fish for potatoes in the river, and the guards hold them back; they come in rattling cars to get the dumped oranges, but the kerosene is sprayed. And they stand still and watch the potatoes float by, listen to the screaming pigs being killed in a ditch and covered with quicklime, watch the mountains of orange slop down to a putrefying ooze; and in the eyes of the people there is the failure; and in the eyes of the hungry there is a growing wrath. In the soul of the people the grapes of wrath are filling and growing heavy, growing heavy for the vintage.

It is a mighty piece of writing. Carefully brick is laid on brick to raise this fearful mausoleum of hatred and bitterness. The tractors have come, the drought has made havoc, the dust has settled upon the little farmyards. There is no choice but to get out to find food. "But if we go, where'll we go? How'll we go? We got no money." But they have to go, selling all their possessions for nothing in the competitive world. Tom Joad and his wife gather Tom's parents, Tom's brother, their daughters and four sons, their son-in-law and the ex-preacher Jim Casy, and set out in a rickety old car on "Road 66" for distant California:

66 — the long concrete path across the country, waving gently up and down on the map, from Mississippi to Bakersfield — over the red lands and the grey lands, twisting up into the mountains, crossing the Divide and down into the bright and terrible desert, and across the desert to the mountains again, and into the rich California valleys.

A sad long journey. Can human bodies endure so much? Can the human spirit survive these constant pressures, on the body and the mind? But life does survive. Man's endurance, his resilience, and his will to live are so great that life goes on... somehow. As if it were a symbolic beginning, it is their dog that dies first. Grandpa Joad, who had already "died" when he had to leave his farm, dies soon after of a "good quick stroke." When they sight the deceptive "vineyards, the orchards, the great flat valley, green and beautiful, the trees set in rows, and the farm-houses" after crossing the desert, Grandma too is dead inside the jalopy. Even before coming to California, the silent son Noah decides to stay away in an obscure place on the banks of a stream, far from the madding crowd. The son-in-law, Connie,

*

also leaves the family and his expectant wife, and loses himself among the unknown crowd of a wayside town. Jim Casy drifts away and is killed. Soon after reaching California the eldest son Tom has to go into hiding for fear of the police. So this family heroically, despairingly, struggles to live, shrinking, dying, losing its possessions and the clean habits of a permanent home, and losing literally "everything" in the last page. But "love" at least is not lost, because it is not without us; it is the river of life within. Against the bleak backdrop of rains, hunger and complete ruination, it is Ma Joad's love, her endless compassion, that guide Rose of Sharon to make the great gesture, with the divine violence of the Resurrection and the life, that saves the scene.

The Grapes of Wrath, then, is the epic of the Mother of Sorrows. The story moves around Ma Joad — apparently of the earth earthy, yet really a visitant from the heavens of divine love — and it is she who is the heroine of this tale. It is a prolonged losing battle for her against short-tempered people and adverse fortunes. But she holds the family together as long as she can, and she thus leads them — reduced in numbers though they are — to survival. Steinbeck has depicted her as a symbol of the universal Mother who with her compassion and force of character makes us live, dare, hope and endure. Just an ordinary housewife past her middle age and roughened by years of child-bearing and hard work; yet what is the real woman?

She looked out into the sunshine. Her full face was not soft; it was controlled, kindly. Her hazel eyes seemed to have experienced all possible tragedy and to have mounted pain and suffering like steps into a high calm and a superhuman understanding. She seemed to know, to accept, to welcome her position, the citadel of the family, the strong place that could not be taken.

When the time for going away comes, Ma sits among her few private possessions — a couple of trinkets and a few old letters. Steinbeck's simple style still acts with the edge of a blade. Old life? Memories? What are the joys and sorrows buried in these few papers? But it is now time for action. Memories have a fond place, no doubt, but reality has to be faced first. Ma *knows* the categorical imperatives:

Then gently and tenderly she closed the box and smoothed the top carefully with her fingers. Her lips parted. And then she stood up, took her lantern, and went back into the kitchen. She lifted the stove lid and laid

the box gently and the paper. A flame licked up and over the box. She replaced the stove lid and instantly the fire sighed up and breathed over the box.

The old-world patience of Adam's slave is hers, and work, and her family — these are her reasons for living. She is gentle, docile, and speaks little. But there are times when even this quiet woman must assert her will, to keep the family together. Her fierce common sense speaks, though only in a broken voice:

She was the power. She had taken control. "The money we'd make wouldn't do no good" she said. "All we got is the family unbroke. Like a bunch of cows, when the lobos are ranging, stick all together. I ain't scared while we're all here, all that's alive, but I ain't gonna see us bust up."

All the same, the family does break up, and it is her greatest tragedy. She cannot reconcile herself to the fact of this disintegration. "Seems like I can't think no more. I jus' can't think. They's too much." But still she struggles and her helpless family loves her for it. In Pa's helpless spluttering there is even a touch of admiration.

Nothing is too great a sacrifice to keep the family together. Travelling on the back of the jalopy with Grandma's dead body, keeping her death from the others lest they be detained before they cross the desert, Ma lies beside the dead woman and "tells her" the situation:

"I was afraid we wouldn' get acrost" she said. "I tol' Granma we couldn' he'p her. The fambl'y had ta get acrost. I tol' her, tol' her when she was a-dyin'. We couldn' stop in the desert. There was the young ones — and Rosasharn's baby. I tol' her."

This experience is a little too much even for her, and she is almost frightened at her own powers of endurance. But it has to be that way. "Was it a sin?" asks John. "Casy turned on him in astonishment, 'A sin? No, there ain't no part of it that's a sin'." And it is so, for Christ himself would have approved of that action that grew only out of a bottomless desire to help. It is a part of the continued sacrifice of the Mother of Sorrows as described by Sri Aurobindo in *Savitri*:

I have become the sufferer and his moan
 I have lain down with the mangled and the slain,
 I have lived with the prisoner in his dungeon cell,
 Heavy on my shoulders weighs the yoke of Time:
 Nothing refusing of creator's load,
 I have borne all and know I still must bear.

Steinbeck's novel is a tapestry with the recurring figure of Ma Joad. If she is the human wife burning intimate memories imprisoned in the letters, if she is the strong matriarch that takes the decision at every crisis, she is also the gently wise Ma with eyes like "the timeless eyes of a statue" that perceive quietly and curiously. An unexpected kindness from a grocer sets her thinking:

"Thanks to you," she said quietly. She started for the door, and when she reached it she turned about. "I'm learnin' one thing good," she said. "Learnin' it all a time, ever' day. If you're in trouble or hurt or need — go to poor people. They're the only ones that'll help — the only ones." The screen door slammed behind her.

Not a trace of bitterness in that voice. Not unhappy or angry because of a rich world's cruelty, but wonderfully grateful for a poor world's largeness of heart. Only she can appreciate the grocer's gesture, for she is like that herself, and has always been ready to share what she has with the sick and the needy. As she feeds the bedraggled children of a wayside camp out of her meagre provisions, as she helps with food and money the Wilsons, she too might exclaim like the Mother of Sorrows:

I have looked on, I had no power to save.
 I have brought no arm of strength to aid or slay;
 God gave me love, he gave me not his force.
 I have shared the toil of the yoked animal drudge
 Pushed by the goad, encouraged by the whip;
 I have shared the fear-filled life of bird and beast,
 Its long hunt for the day's precarious food,
 Its covert slink and crouch and hungry prowl,
 Its pain and terror seized by beak and claw.
 I have shared the daily life of common men,
 Its petty pleasures and its petty cares,
 Its press of troubles and haggard horde of ills
 Earth's trail of sorrow hopeless of relief,
 The unwanted tedious labour without joy,
 And the burden of misery and the strokes of fate.
 I have been pity, leaning over pain
 And the tender smile that heals the wounded heart
 And sympathy making life less hard to bear.

We follow Ma's life "burdened with the sorrow and struggle in Time" to the climactic scene of the barn. The intermittent rains and workless days have rendered the Joads destitute to the

last degree. But what more, Ma, Rose of Sharon and the two younger children seek shelter in a wayside barn. There they find a dying man and his desperate boy. It is the bleakest scene we have witnessed so far. And Ma takes in the situation at a glance, comes to a decision and advises the noble defiant gesture. "Ma's eyes passed Rose of Sharon's eyes, and then came back to them. And the two women looked deep into each other. The girl's breath came short and gasping. She said 'Yes.'" All the timeless quality of a mother's compassion flows from the exhausted Ma into the erstwhile wayward girl. And the daughter is transformed into another understanding and compassionate Mother of Sorrows. If in this darkness this streak of supreme love can still break out, need we ever despair?

In his mystical epic *Savitri*, Sri Aurobindo describes the Mother of Sorrows from "above"; in his folk-epic *The Grapes of Wrath*, John Steinbeck describes Ma Joad from "below." The Mother of Sorrows is a blinding epiphany; Ma Joad is a particularized piece of trembling humanity. One merges or is lost in the other, and we realize that Ma Joad is no mere fabrication by a novelist's mind, and the Mother of Sorrows is no mere fancy spun out of a poet's heart. Together they make the universal figure of the woman who is present throughout history — seen alike in obscure villages, in stuffy towns, in sprawling cities. They are the unsung heroines whom we have known in our own lives. We have seen their eyes "dim with the ancient stain of tears." As she takes leave of her son Tom in his hiding place, Ma Joad is this eternal woman who draws "my children's pangs into my breast." The inner struggle leads Ma to almost the breaking point, but she holds back miraculously for the sake of the others:

"Good-bye," she said, and she walked quickly away. Her eyes were wet and burning, but she did not cry. Her footsteps were loud and careless on the leaves as she went through the brush. And as she went, out of the dim sky the rain began to fall, big drops and few, splashing on the dry leaves heavily.

As if a background music intruded upon this desolate scene in an elegiac wail, Sri Aurobindo's Mother of Sorrows speaks:

I have borne the calm indifference of Heaven . . .

Yet have I cried not against his will,

Yet have I not accused his cosmic Law. . . .

A pallid resignation lights my brow,

Within me a blind faith and mercy dwell.

In contemporary literature, the Chinese and the Bengali figure that invites comparison with Ma Joad. This is Mother Courage in Bertolt Brecht's play of that name. There are certain resemblances in the events that led up to their creation. *The Grapes of Wrath* retells a vast economic devastation; *Mother Courage* a political devastation. The latter is an "anti-war play," whereas the former is an anti-industrialization novel. War kills men; industrialization renders them jobless. In both cases the women are the sufferers, for it is they that have to bear the agony of the hungry faces, the empty barns, and the emptying homes. It is right therefore that the central figures should be women. Ma Joad's daughter is a complaining, lazy girl — unlike her mother in every way. But in the end the mother in her comes out, and she is one with the eternal mother. Mother Courage's daughter Katrin is dumb, thus providing a contrast to her loud mother. No love is lost between the two (so it seems in the action), and when Katrin dies, Courage goes on with her cart. The two mothers seem indeed to stand poles apart. Whereas adversity emphasizes Ma Courage's inhumanity, suffering broadens Ma Joad's humanity. "Mother Courage has the shrewdness and wits of Palagea Vlassova in [Gorki's] *The Mother*," says Ronald Gray. Ma Joad, however, responds to the situations as they come, ready to suffer herself rather than allow her children to be out of sight, and she crowns all her actions with her faith and unquenchable optimism. Unlike her, Mother Courage is cynical and shrewd, not loving and heroic. Even if Steinbeck had created no other character than Ma Joad, his place among the great novelists of our time would have been secure.

PREMA NANDAKUMAR

THE 29TH ANNUAL GENERAL MEETING

The 29th Annual General Meeting of the P.E.N. All-India Centre will be held on April 29th at 5.30 p.m. at Theosophy Hall, 40 New Marine Lines, Bombay 1. Members are requested to attend.

Most modern literatures are indebted for their quick growth, especially on their experimental side, first to the printing press and secondly to the publication of a large number of periodicals and journals. A literary journal both mirrors and guides the creative processes and intellectual thought and literary trends of an era. Just a little over a hundred years ago, in 1849, the first monthly periodical in Oriya, *Jnanaruna*, was started under the editorship of the Reverend C. Lacey. Twelve years later, in 1861, *Arunodaya*, another Oriya monthly, was started under the direct supervision of the Christian Vernacular Literature Society.

Modernism in Oriya literature, in a considerable degree, commenced with the missionary activities in Orissa. Among missionary writings these two periodicals must be mentioned as well as a translation of the Bible. But these periodicals were short-lived. It was only some years later that periodicals exclusively devoted to the spread of learning and literature were started. *Utkal Dipika*, partaking of the nature of both journalism and literary practice, truly marks the beginning of Oriya journals. It commenced publication in August 1866, the year when Orissa was the victim of a devastating famine. *Utkal Hitaisini* (The Orissa Patriot), *Videshi*, *Utkalpatra* (April 1873), *Utkal Darpan* (from Balasore, January 1873), *Dharmabandhu* (Balasore, 1873) and a number of periodicals devoted to morality, religion and nationality were all started about 1860-1880. It was not until April 1891 that a completely literary journal was started, viz., *Utkal Prabha* (*Masik Patrika O Samalochana*, Vaisakha, San 1289) printed at the Raj Press, Mayurbhanja. The management made it quite clear that creation of good literature in Oriya was their only aim. Poems, essays and miscellaneous writings of distinguished contributors like Radhanath Rai, Madhusudan Rao, Biswanath Kar and several others were serially published in this short-lived literary periodical. It was discontinued in 1895. *Utkal Bandhu*, edited by Brajabandhu Misra, appeared in August 1896 and *Alochana* (published from Bamra, another feudatory State of Orissa) edited by Jalandhar Dev and started in March 1900, made notable contributions. Two other periodicals, *Indradhanu* (August 1893) and *Bijuli* (September 1893) brought out emphatically the ideological differences between the old and the new schools of writing. While one stood for the old school of poetry and its pioneer Upendra Bhanja, the other vehemently opposed it. There is no better introduction to the prominent role

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 played by these literary journals during these years than their own editorials.

Still, it was not until 1897 that a literary journal, consciously determined to evaluate and remould literary practices in Oriya, made its appearance. *Utkal Sahitya* was this journal and its "Suchana" or Foreword provides important and interesting information on literary journalism of that time. The founder-editor Viswanath Kar (1864-1934), a versatile writer of literary and philosophical essays, guided it ably through several decades till it stopped publication in 1934. Contributors included Fakir Mohan Senapati, Mrutunjaya Rath, Madhusudan Rao, Gopinath Nanda, Sasibhusan Raj, Gopal Chandra Praharaj, Chandramani Maharana, Madhusudan Das, Nanda Kishore Bal. *Utkal Sahitya* provided young poets, essayists, story-tellers and other creative authors with a very necessary forum. The varied contributions to *Utkal Sahitya* were manifestations of the great revolution in ideas, trends and thoughts in the wake of a spread of English education and Western culture, and wielded an undeniable influence on readers and writers of Orissa. Philosophy, philology, history, biography, travel, culture all found very vivid and robust expression in *Utkal Sahitya*. Short stories in the modern sense and novels were also published and serialized in this journal. Mention may be made of Fakir Mohan's much lauded short stories and his novel *Chhaman Athaguntha* (Land Measuring Six mans and Eight gunthas) and Nanda Kishore Bal's novel *Kanaklata*. The editor Shri Kar, himself an essayist, critic and an orator of repute, proclaimed to the world of Oriya writers the immense need of advanced literary criticism and fresh literary trends. The result was the formation of a very powerful group of prose writers and critics headed by Gopinath Nand and Mrutunjaya Rath, who expressed themselves in the pages of *Utkal Sahitya*. Mrutunjaya Rath's critical essays on *Sarala Mahabharat* and the philological papers of Gopinath Nanda, the satirical sketches of Gopal Chandra Praharaj and the reflective essays of Sasibhusan Raj and Jalandhar Dev, gave *Utkal Sahitya* a singular status among literary journals. Their writings also had a considerable effect on Oriya prose, which became chaste and elegant and began to be consciously cultivated.

Another equally popular literary journal of the period, *Mukur* (1905) was edited by Shri Braja Sundar Das. Both *Utkal Sahitya* and *Mukur* in their selection of matter always emphasized the strict observance of such literary principles and rules

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as great art has regard for. Their editorials invariably offered the readers the most exact, accurate and profound definition of good literature and their style avoided always the redundant and the abstruse.

Utkal Prabha, *Utkal Sahitya* and *Mukur* were all linked in their efforts to enrich Oriya literature. Oriya literature in its different branches progressed successfully with the opportunities offered by *Utkal Sahitya* and *Mukur*. These journals gave strength, vitality and a sort of national glory to Oriya literature in the concluding years of the 19th and the beginning of the 20th century. Their fairly large readership and awareness of the publishing industry was in a way due to the untiring endeavours of the 19th-century literary journals. With the exception of *Utkal Sahitya* and one or two others, literary journals during this period cropped up like mushrooms and disappeared as suddenly. However, short-lived as they were, their impact was felt on contemporary literature. This was the first phase in the growth and development of Oriya literary journals.

The more we scrutinize Oriya literary journals the more manifest it will be that no great change of literary style is clearly traceable until 1914, when *Satyabadi* first appeared from Satyabadi under the distinguished and able editorship of Gopabandhu Das, the founder of the national movement in Orissa. The great mission of the Satyabadi group of national workers was to bring about a revitalization in the political and social spheres. *Satyabadi* infused the national and revivalistic spirit into Oriya literature by emphasizing the merits of our tradition, national learning and literature and the Oriya language particularly. Oriya prose was further improved and there was much successful experimenting by the editor, Shri Gopabandhu Das, himself, and a number of contributors, distinguished among whom were Ratnakar Pati, Girija Sankar Rai, Bipin Bihari Roy, Nilakantha Das, Krupasindhu Misra and Mahapatra. *Satyabadi* was revived for a short term long after the death of Pandit Gopabandhu Das with Shri Kalindi Charan Panigrahi as editor.

Jugabina (Lyre of the Age), started in 1934, served efficiently as the forum of the Sabuja group of writers; *Adhunik*, started in 1936, was the organ of the writers who called themselves "progressive."

Both *Jugabina* and *Adhunik* were coloured by Marxian socialistic philosophy. They were critical of the past and devoted to the cause of "new" literature and national and social uplift. The short stories, poems, essays and travel accounts pub-

lished in *Jugabina* exhibited a completely new phase in Orissa and many writers owe their literary success to these periodicals. No account of literary journals in Oriya will be complete without reference to *Sahakar* and *Nababharat*, started under the able editorship of Shri L. N. Sahu and Pandit Nilakanth Das respectively. *Nababharat* and *Sahakar* both encouraged new and critical writing. They held the field for many years. In their pages a galaxy of writers, such as K. C. Panigrahi, Shri S. Routroy, Shri Manmohan Mishra, Anant Patnaik, Gopinath Mahanti, Rajkishore Roy, Surendra Mahanti and Baikunth Patnaik, emerged. The national movement, the social awareness, the historic changes in the traditional values of literature, all found their reflection in these powerful monthlies. *Nababharat*, to a great extent, kept true to its nationalistic tradition. *Sahakar* was more enterprising and much experimental writing found room in its pages. *Dagar*, a literary monthly devoted to humour, was first published in 1937 from Bhadrak. Laxmikant Mahapatra was its founder-editor and himself a master of irony and parody. *Dagar*, which is now published from Cuttack under the editorship of Nityanand Mahapatra, celebrated its silver jubilee the other day. Several humorous writers, among them Faturnanda and Sunilmohan, came to light in the pages of *Dagar*.

Oriya literature entered upon a new phase in the post-Independence period and many periodicals made their appearance, some individual efforts, some collective enterprises. *Jhankar*, a literary journal, commenced publication from Cuttack in 1948 under the auspices of the Prajatantra Prachar Samiti founded by Dr. Harekrushna Mahatab, who also ably edited it. *Jhankar* is still extant. Similarly *Nabajiban*, which first appeared in 1957, is being published under the editorship of Shri Chintamani Misra, who was once associated with *Nababharat*. *Diganta*, *Swaroop*, *Subha Sankha*, *Chandrika*, *Jugabharati*, *Bhanja Pradip*, *Satabdi*, *Udaya*, *Dharitri*, *Mausami*, *Kasturi* and several others may be mentioned here. They have been the means of discovering many good writers. They have helped to give definite form to Oriya prose and prose writings.

Among Oriya monthlies published from outside Orissa *Asantakali*, a pictorial started in Calcutta about 13 years ago, still continues. Its editor is Jadumoni Parija. *Samabesh* is also published from Calcutta by Jagadish Pani. *Kumkum*, once published from Bombay, had, however, to be wound up. *Bina*, edited and published by Madhusudan Dev from Tekkali for some years, did much to promote the study of the Oriya language and literature.

Thus for several decades Oriya literary monthlies have been a powerful medium of expression. In their pages Oriya literary genius has flourished in a prolific and significant manner. New ideas, fresh techniques, have found room for expression and development. Literary journals in Oriya have rarely turned out to be profitable concerns. All the same their number is astonishing and their usefulness unquestioned. This cannot be an exhaustive survey; I have only attempted to indicate in broad outline the history of Oriya literary journalism.

GOPAL CHANDRA MISRA

SUMMER IN CALCUTTA

What is this drink but
 The April sun, squeezed
 Like an orange in
 My glass? I sip the
 Fire, I drink and drink
 Again. I am drunk,
 Yes, but on the gold
 Of suns. What noble
 Venom now flows through
 My veins and fills my
 Mind with unhurried
 Laughter? My worries
 Doze. Wee bubbles ring
 My glass, like a bride's
 Nervous smile, and meet
 My lips.
 Dear, forgive
 This moment's lull in
 Wanting you, the blur
 In memory. How
 Brief the term of my
 Devotion, how brief
 Your reign when I with
 Glass in hand, drink, drink
 And drink again this
 Juice of April suns.

KAMALA DAS

P.E.N. INTERNATIONAL

IRAN CONGRESS

We have had a letter from the International P.E.N. Secretary informing us that the Congress scheduled for April has been called off owing to difficulties within Iran. "The cancellation," he says, "is deeply regretted by the International President, by the Iran Centre and myself." There is a tentative proposal to hold the Congress towards the end of September if local conditions allow. The suggestion is being carefully considered.

ASIAN WRITERS' ANTHOLOGY

AN INVITATION TO MEMBERS

At the Asian Writers' Conference held in Manila last December (see our issue, February 1963, p. 33) it was decided to bring out every year an anthology of Asian writings in English translation. In accordance with this decision each P.E.N. Centre in Asia has been asked to select a national editor to choose material for the anthology. Shri Khushwant Singh has kindly consented to be our national editor and a sub-committee has been formed to help him. As the anthology will contain poems and short stories only, Members are requested to send in their poems and short stories to the P.E.N. All-India Centre (Theosophy Hall, 40 New Marine Lines, Bombay 1) **in English translation**. The final selection will be made from the material received. As June 15th is the deadline for submitting material to the Philippines Centre, Members should send in their contributions to us by **April 30th at the latest**.

Each entry in the short story is eligible for a \$500 award offered by *The Asia Magazine*.

A REMINDER

Members and "Friends" of the P.E.N. All-India Centre who have not as yet done the needful are requested to remit their annual membership fee of Rs. 12.00 for 1963. Those sending mofussil cheques may please add bank charges of 50 *naye paise*. A prompt compliance will be greatly appreciated.

BOMBAY

SHORT-STORY READINGS

On January 24th, the P.E.N. All-India Centre and the Indian Institute of World Culture jointly held the third meeting in this series, at which three Hindi writers read their short stories. The three authors were Anand Prakash Jain, who read "*Tota Maina*," a satirical comment on trends in modern society which he brought home by exaggerating and attributing them to a society in the 21st Century; R. P. Awasthi, who read "*Lal Zanda*," which had a village development project for its background; and Maheep Singh, who depicted middle-class domestic life in "*Sasta Bhav*."

RECEPTION TO PROFESSOR AND MRS. CATLIN

Madame Sophia Wadia gave a reception to Professor George Catlin and Mrs. Catlin (who writes under her maiden name, Vera Brittain) on February 11th, on the roof terrace of Theosophy Hall. H.E. Shrinati Vijaya Lakshmi Pandit, Governor of Maharashtra, graced the occasion. P.E.N. Members were introduced to the distinguished guests and had occasion to talk informally.

Both Professor and Mrs. Catlin are P.E.N. Members from London. Mrs. Catlin is a well-known essayist and novelist. Her biographical series *Testament of Youth*, *Testament of Friendship* and *Testament of Experience* are only three of over two dozen books. She has also written a biography of Lord Pethick-Lawrence, who was Secretary of State for India from 1945-47 and one of those mainly responsible for the events which brought about Indian independence.

SERIES OF LECTURES ON GANDHIAN THOUGHT

Professor N. A. Nikam, ex-Vice-Chancellor of the Mysore University, gave a series of three talks on "Mahatma Gandhi's Discovery of Religion"; "Truth and Action"; and "Social Order and the Training of the Spirit," under the joint auspices of the Indian Institute of World Culture and the P.E.N. All-India Centre. The lectures were delivered on the evenings of February 14th, 16th and 18th, when Professor A. R. Wadia, Professor G. C. Bannerjee and Madame Sophia Wadia, respectively, took the chair.

Professor Nikam's first lecture stated the nature of Gandhiji's religion largely in terms of specific statements of Gandhiji. The dignity of the human spirit shines in all the sufferings recorded in *The Story of My Experiments with Truth*. Gandhiji rediscovered the old truth that man is spirit. Consequently religion is not a thing apart but simply the quality of truth with which a human life is invested when it is lived in the awareness of man's nature as spiritual. The truth of man's nature when put into action becomes a force, the force of *Satyagraha*. The *Satyagrahi* may disobey the law of the State in the name of the higher law of man's being. That law cannot be codified in do's and don't's but is livingly expressed in an active moral virtue continually seeking right thought, right faith, right action and right courage. For Gandhiji, God was Truth, Life and Love. Gandhiji discovered Truth first and through it God. Professor Nikam examined also the Gandhian conceptions of Prayer, Work and Service. "The Gandhian discovery of religion," Professor Nikam said, "is the story of the unfinished work of man in his self-realization."

The second lecture examined the mysticism of action. Ordinary activity consists of mere processes; action proper arises when men strive to change the worldly human nature in terms of the non-worldly. *Satyagraha* and *ahimsa* belong to this sphere of the mysticism of action: of bringing the eternal and infinite Truth to manifestation through the finite nature of man's ethical personality. Gandhiji envisages no renunciation of action or of good and evil. The mystical act must exist for the deliverance of the world, yet must not wound or kill. Fearlessness is the weapon of the mystic of action.

Professor Nikam then explored the implications of *ahimsa*, or non-injury, and Gandhiji's use of the fast as a means of purification. He summed up the magnificent paradox by which Gandhiji brought the ideas of activity and renunciation into such relationship that activity in the world in a completely ethical disposition becomes the highest form of renunciation.

In the third lecture, Professor Nikam spoke of Gandhiji as a happy warrior. Gandhiji taught by example, taught the minds of men. He himself never ceased to learn from every one; hence the most diverse men were in harmony with him. Gandhiji had no beliefs and doctrines; he commented on experience and invited comment in return. *Ahimsa* itself is not a doctrine but a changed way of life. Gandhiji continued a dialogue with the nation all through his life. His various *ashrams* were moral

laboratories for experiments with truth. Gandhiji did not separate moral education from other forms of education. All education is for the transformation of man through the training of the spirit. The training of the spirit can only be through spiritual exercises, as it were, and these exercises depend on the life and character of the teacher. It is from this conviction that Gandhiji punished himself for the lapses of some of his pupils. His *ashrams* produced a whole generation of leaders who affected the mind of the nation. Professor Nikam considered that after Gandhiji such leadership irrespective of party had declined. He examined the significance in Gandhiji's thought of manual labour, ascetic discipline and the cardinal virtues of truth, *ahimsa*, *brahmacharya* and non-acquisitiveness. A training of the spirit in the light of these would produce a man serene and continually active for the good of the world. From this flowed the doctrine of *sarvodaya* with its ethical answers to social and economic problems.

Professor Nikam's lectures had a substantial and keen quality that brought Gandhian philosophy before the audience, as it were, sharply concrete and a real challenge.

DELHI

A MULTILINGUAL SYMPOSIUM OF POETRY

Under the auspices of the Delhi Group, a multilingual symposium of poetry was held on February 27th at Sapru House, New Delhi. Several poets participated. Among those present were Fellow Members Shewak Bhojraj "Dada," the Organizer of the Balkan-Ji-Bari and All India Youth Association, and Dr. Gobind Singh Mansukhani, Principal, S.G.T.B. Khalsa College of the Delhi University.

Shri Tirath Basant, a Sahitya-Akademi-award-winner, recited some Sindhi poems with their English translations. Shri Radha Mohan "Vimal," Shri Deepak and Shri Kaiser Tankeen, a sub-editor of *The Indian Express*, recited poems in Hindi and Urdu respectively. A recurring theme was the India-China dispute. Some lyrical poetry was also recited. The recitations were recorded by the courtesy of the All India Radio.

The meeting ended with light refreshments.

MADHAV SINGH "DEEPAK"

BENGALI

Annada Sankar Ray is a name to conjure with in Bengali literature. This year he has been awarded the Sahitya Akademi prize of Rs. 5,000 for his *Japanee*, an excellent thought-provoking tour diary inspired by his visit to Japan as a delegate of the P.E.N. All-India Centre.

Annada Sankar made his mark with *Pathy Prabashey* years ago after winning laurels at the Indian Civil Service Examination. As a writer of novels, essays, criticisms of men and things and a direct leader of Bengali literary style, as a poet and a composer of songs which took political elders by storm, he stands alone.

Early retirement from the I.C.S. has helped him to devote himself to literature. Santiniketan is his chosen home and is well suited to his avowed beliefs—integrity and concentration, and above all freedom of the human spirit as the first essential of creative literature. He has been a votary of art and a crusader against cant all his life, and let us hope he will help forward the much desired union between the old and the new.

JYOTI PRASAD BANERJEA

ENGLISH

On February 5th, Shri Dilip Kumar Roy's play *Beggar Princess*, based on the life of Mirabai, was staged at Poona. The proceeds were donated to the National Defence Fund. Dr. C. P. Ramaswami Aiyar was present at the function. Praising Shri Dilip Kumar Roy and this attempt, he said, "In times of crisis saints and *sadhus* in India have played a notable part in the defence of their country or rather in defence of the values for which the country stands. India's high traditions and cultural life have always stemmed from the ideals held aloft by such devout souls, spiritual figures. . . ."

GUJARATI

The Gujarati Sahitya Parishad has announced three prizes of Rs. 500, Rs. 300 and Rs. 200, for the best entries in a competition for Gujarati National Songs. The sum has been given to the Parishad by the Hari Aum Ashram, Surat.

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Digitized by Arya Samaj Foundation Chennai and eGangotri
 Professor Vishnuprasad Trivedi, one of our most outstanding critics, has won the 1959-61 Sahitya Akademi Award for his *Upayana Granth*, a collection of critical writings in Gujarati.

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A *kavi-sammelan* was held at Bhavnagar on February 10th. Dr. Jivaraj Mehta, the Chief Minister, and Shri Rasiklal Parikh, the Home Minister of Gujarat, were present. Many poets of Saurashtra and Gujarat including Shriyuts Baluk Pandya, Nathalal Dave, Pajod Darbar, Mahendra Sami and Tribhuvan Vyas, took part. This Sammelan was held under the auspices of the Information Department, Government of Gujarat, and the poetry sung and recited was all in the heroic vein and concerned the Chinese attack on India.

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The Trustees of the Nanalal Trust have published three collections of heroic poetry: one of poems by the late poet Nanalal, one of Ardeshir Khabardar's and one of Narmad's.

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The Kumar Chandrak, a medal awarded by *Kumar*, a literary journal brought out from Ahmedabad, has been awarded this year to Shri Labhshankar Thakar. He is a young poet. Other literary prizes, for the short story, the essay, poetry, painting and so on have also been awarded.

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The Gujarati cultural world has lost a brilliant philosopher and thinker in the sad demise of Shri A. K. Trivedi of Surat. Shri Trivedi has written some fine books on logic and philosophy in Gujarati. He was also an active worker-member of the Gujarati Sahitya Parishad. He was 78 when he died at Surat.

GIRIJASHANKAR K. VYAS

HINDI

The eminent Russian Indologist, Dr. A. M. Dyakov, who speaks Hindi fluently, addressed a meeting of writers and authors in Nagpur held on February 25th under the auspices of the Hindi Lekhak Sangh. The study of Indian languages in Russia, he said, had received great stimulus after India became free in 1947. Works of several outstanding writers including Tagore, Saratchandra Chatterji, Premchand, Yashpal and others have been translated into several languages in Russia.

Dr. Dyakov is the Head of the Department of History, Indian Section, Institute of Peoples of Asia, Moscow.

ANANDRAO JOSHI (Nagpur)

Professor A. R. Rajaraja Varma (Kerala Panini) was born on February 21st, 1863. His birth centenary was celebrated this year on a grand scale. The Kerala Sahitya Akademi took the initiative in organizing the function at Trivandrum and in appealing to all educational institutions to celebrate the occasion in a fitting manner. In the memorial meeting held at Trivandrum Shri R. Sankar (Chief Minister) presided. Professor Joseph Mundasseri (former Minister for Education) welcomed the gathering. Two former pupils, Shriyuts Anantan Pillay and I. C. Chacko, spoke about his deep scholarship and various aspects of his personality and character. Meetings were also held in various centres in Kerala including Calicut, Trichur, Haripad and Cannanore.

Professor Rajaraja Varma (1863-1918) has left his mark in various fields of literature. The publication of his *Kerala Paniniam* (1896) was a landmark in the history of modern Malayalam literature. His graded books on grammar are even now widely used in our schools and colleges. His books on rhetoric and prosody also are of equally outstanding merit. But Professor Varma was by no means a dryasdust grammarian of the old type. He was a poet of note as can be seen from his original works as well as his translations. For example, his translations of Kalidasa's *Kumarasambhava* and *Meghaduta* are still unrivalled. In literary criticism his was an authentic voice. His epoch-making introduction to Mahakavi N. Kumaran Asan's *Nalini* in 1911 marks the transition from the Classical to the Romantic age in Malayalam literature. He was eminent in linguistics and philology, and his scholarship in Sanskrit was profound. Of his 42 published works, more than half are in Sanskrit. The ease and grace of his Sanskrit poems are unequalled at the present day. As Principal of Trivandrum Sanskrit College and Professor of Oriental Languages in the Maharaja's College (Trivandrum) he inspired generations of students, and some of his pupils like K. Ramakrishna Pillay (Swadeshabhimani) and P. N. Narayana Pillay (Sahityapanchananan) have made valuable contributions to the growth of Malayalam literature.

Most of the leading journals in Kerala published special articles on the life and work of the great scholar. The last part of a three-volume biography of Professor Varma (N.B.S., Kottayam. 494 pp. Rs. 5.00) by his daughter Bhagirathi Amma Thampuran and his son M. Raghavavarma Raja was published during

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the centenary celebration. The book carries a highly appreciative introduction by Shri K. M. Panikker.

★ ★ ★ ★ ★

Shrimati Nalapat Balamani Amma, our leading lady poet, was awarded the title of "Sahityanipuna" by His Highness the Maharaja of Cochin. The Rulers of Cochin have always been discriminating patrons of literature and arts. The present Maharaja, Shri Parikshit Thampuram, himself a distinguished Sanskrit scholar, has maintained the old tradition. A five-day *Sastrasadas* is held every year at the Sanskrit College, Tripunithura (near Ernakulam), at the close of which titles are awarded to outstanding writers. Receiving the "Sahityanipuna" medal, Shrimati Balamani Amma thanked the Maharaja. In the course of her speech she observed that creative activity was the flowering of the individual's culture and that the perennial spring of Malayalam literature was the Sanskrit classics. She added that it was possible to help the evolution of poetic creativity and poetic technique by means of determined effort and systematic training.

The Kerala Sahitya Samithi and other institutions arranged receptions to the poet. Tributes were paid to her by various speakers. That she boldly wrote of the privilege and glory of motherhood, it was pointed out, was a distinctive trait.

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The first anniversary of the Kerala Sahitya Samithi was celebrated at Calicut on February 3rd. Representatives from all parts of Kerala were present. The very large attendance, especially at the *kavi-sammelan*, belied the prevailing notion that poetry has ceased to be popular. An excellent symposium on "Malayalam Literature — 1962" was held in the afternoon with Professor S. Guptan Nair in the chair. Leading writers presented papers on various aspects of literature: poetry (M. N. Vijayan); the novel (M. Achuthan); scientific literature (C. P. Menon); Malayalam and other literatures (M. Sridhara Menon); drama (A. P. P. Nambuthiri); literary criticism (Thayath Sankaran).

In the afternoon a *kavi-sammelan* on "National Defence" was held with Shri Vailoppilli Sridhara Menon in the chair. Over a dozen poets read poems. Among them may be mentioned P. Kunhiraman Nair, N. V. Krishna Varier and V. K. Govindan Nair. At the public meeting in the evening Professor Kuttipuzha Krishna Pillay presided. Speeches were delivered by Shri M. T.

Digitized by Arya Samaj Foundation Chennai and eGangotri
 Vasudevan Nair, Thakazhi Sivasankara Pillay and Professor
 Joseph Mundasseri.

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The fifth anniversary of the Kerala Sahitya Akademi was celebrated at Trichur on February 10th. The president, Shri Puthenzath Raman Menon, gave a brief account of the activities of the Akademi and also an outline of the plan of work for the coming year. It is proposed to establish a Fellowship in Literature under the auspices of the Akademi. He also referred to the resignation of some of the members of the General Council and the Executive Committee and regretted the attitude of the Government in the matter of modifying the constitution of the Akademi on progressive lines. The Government had failed, it was pointed out, in developing the Akademi as an autonomous cultural body. In spite of these handicaps a good deal of useful work had been done in the way of publishing original works, aiding the publication of standard books in deserving cases and giving grants to writers in straitened circumstances.

Then portraits of five eminent writers were unveiled in the Hall: of Kuttikunhi Thankachi, Kandathil Varugeese Mappilay, "Kesari," V. R. Nayanan, Kuntoor Narayana Menon and P. K. Narayana Pillay. The annual Akademi awards were then given to the following writers: the novel — for *Maya* to K. Surendran; drama — for *Kanchanaseetha* to C. N. Srikantan Nair; poetry — for *Sargasangeetham* to Vayalar Rama Varma; children's literature — for *Thiruvonam* to Thiruvalla N. Kesava Pillay.

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Fr. C. K. Mattom is one of the very few Christian priests who have made their mark in Malayalam literature. His latest venture, a new translation of the New Testament, from the original Greek, has been very much appreciated by leading writers and public men in Kerala. The previous translations of the Holy Bible left much to be desired as the translations were made by people who had failed to enter into the spirit of the language. The present translation by a distinguished scholar and writer is a great success. A committee of sixty leading citizens in Trivandrum gave a reception to Fr. Mattom on February 23rd. Shri R. Sankar (Chief Minister) presided at the largely attended public meeting and speeches were delivered by Shri Kainikkara Padmanabha Pillay and N. Gopala Pillay. At the anniversary of the Sahitya Akademi Fr. Mattom was garlanded in appreciation of his notable work.

MADHURAVANAM C. KRISHNA KURUP

Professor Anant Kanekar (Bombay) presided over the 45th session of the Marathi Drama Conference held at Bombay from February 22nd to 24th under the auspices of the Natyakalopasak Mandal of Dadar. The conference, in a resolution, congratulated the State Government on its decision to establish an Akademi for the development of the stage and other allied arts. Besides a symposium, the first issue of *Roopakam*, the new organ of the Natya Parishad, was published on the occasion.

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The Vidarbha Samshodhan Mandal, a research institute of Nagpur, completed 28 years in January. Besides numerous research papers read under its auspices, the Mandal has published 23 books in Marathi, Hindi and English on literary and historical subjects. Dr. M. B. Niyogi is the president and Dr. V. V. Mirashi the working president of the Mandal.

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News in Brief:—

(i) The Sahitya Akademi (New Delhi) has awarded a prize of Rs. 5,000 to Shri P. Y. Deshpande, Nagpur, for his book, *Anamikachi Chintanika*, containing philosophical reflections.

(ii) The Maharashtra Sahitya Parishad, Poona, has published *Shastriya Paribhasha Kosha*, a dictionary of scientific terms, edited by Dr. M. V. Apte and Dr. M. P. Joshi.

(iii) The Poona University has published *Bhasha-Prakash*, an old versified lexicon of Marathi prepared by Rama Kavi of Tanjore on the model of the well-known *Amar-Kosha* in Sanskrit. The volume is edited by Dr. S. G. Tulpule.

ORIYA

In observance of the death anniversary of the late Vyasakavi Fakirmohan Senapati, regarded as the father of Oriya fiction, the Fakirmohan Sahitya Parishad organized a public meeting at Balasore on January 14th. Shri Chintamani Behera, President of the Parishad, occupied the chair. The poet, Shri Radhamohan Garnaik, the chief guest, praised Fakirmohan's novels for depicting human lives as they really were in his time. Prizes were awarded to successful contestants in poetry and recitation and a specially prepared musical piece on the poet was presented.

A pleasant two-day function was arranged also at Cuttack, Shri Nityananda Mohapatra, Editor of *Dagaro*, presiding. Dr.

Mayadhar Mansinha had saved the Oriya language from decline at a critical juncture. Shri Mohapatra emphatically declared Fakirmohan the creator of modern Oriya literature. Presiding on the second day, Dr. H. K. Mahtab, M.P., called upon writers for martial poetry such as that of the mediæval *charans*. Shri Jugal Kishore Patnaik, Secretary of the Fakirmohan Parishad, announced a scheme to have some of Fakirmohan's stories translated into English.

* * * * *

To observe the death anniversary of the late Bichhanda Charan Patnaik, a public meeting was held at Cuttack on January 23rd under the auspices of the Kalinga Bharati. Shri Ram Prasad Sinha presided. In glowing tributes to the poet, several speakers extolled his devoted work to popularize the works of Kavisamrat Upendra Bhanja and his perseverance and energy in upholding traditional culture in a period of decline.

* * * * *

Under the auspices of the Saras Sahitya Samiti, the tenth death anniversary of Kantakavi Lakshmikanta was observed at Cuttack on February 24th at a public meeting, Kavichandra Kali Charan Patnaik presiding. While paying homage to the poet, Dr. Kunja Bihari Das recalled his capability in other *genres* than poetry. Lakshmikanta continually sought for a solution of social problems through literature. Shri Bhagaban Pati spoke of him as a humorist and a realist unrivalled in Oriya literature and as one who had sacrificed everything for others' sake. Describing his personal connection with the poet, Kavichandra Patnaik spoke of him as a musician and actor who had expressed his feelings through literature in a simple and easy language. Shri Sarat Mukherji, President of the Samiti, gave a short discourse on the life and works of the poet, and Shri Shyamsundar Misra read out the annual report. Then some "*Kanta Sangeet*" was performed.

LAKSHMI NARAYONA MOHANTY

PANJABI

Shri Balwant Gargi has won the Sahitya Akademi award for the best Panjabi book for the years 1959-61. He is the fifth Panjabi writer to be so honoured. *Rang Manch*, the award-winning book, has already found mention in these columns (July 1962, p. 225). Recently an English version of the book has also been published

by Theatre Directors of New York under the title *The Indian Theatre*.

Although *Rang Manch* is a scholarly piece of work, being a history of the Indian theatre, Shri Balwant Gargi's reputation rests mainly on his Panjabi plays. It was the search for the medium best suited to self-expression that made him turn to a study of traditions in the Indian theatre and the theatre abroad. *Rang Manch* is the result.

Shri Gargi broke new ground. He introduced a full-blooded realism into Panjabi drama which had hitherto satisfied itself with puritanical reformism and didactic exhortations. His very first play *Loha Kut* (The Blacksmith, 1946) is an outcry against the thralldom of the human spirit in the chains of convention. In his later plays he makes use of subtle symbolism, which evokes successfully the subconscious motivations of human action and the conflicts of character and ideas that result. His language assumes a poetic quality which helps to accentuate the impact of his plays. His reputation as a playwright is widespread and some of his plays have been staged by various theatres in Russia and other East European countries. He is also the author of a novel, *Kaka Reta* (The Brown Sand). Besides he has recently published sketches of some contemporary writers under the title *Nimm de Patte* (The Bitter Leaves).

Balwant Gargi is a widely travelled writer. His wander-lust has taken him to lands far and near and he has used these opportunities to make a deep study of theatre traditions in the countries he has visited.

* * * * *

The Panjabi Sahitya Akademi, at its annual general meeting held on December 16th, 1962, at Ludhiana, has re-elected Bhai Jodh Singh, Vice-Chancellor of the Panjabi University, its President for the years 1963-64. Most of the outgoing office-bearers and members of the Executive Committee were also re-elected.

On this occasion, friends and admirers of Bhai Jodh Singh presented him with a purse of Rs. 1,000 as a token of their gratitude to his long and untiring service to the Panjabi language and literature. In his speech of thanks Bhai Jodh Singh expressed deep satisfaction at the fulfilment of his dream of seeing Panjabi acquire its rights and privileges as the State Language. He urged the younger writers to expand its scope and enrich its literature. He donated the purse to the Panjabi Sahitya Akademi, to be used for the construction of the Panjabi Bhavan, the

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home of the Akademi, which is being built at Budhiana at an
estimated cost of Rs. 500,000.

* * * * *

The Kendri Panjabi Lekhak Sabha at its annual general meeting held at Jullundur on February 10th, 1963, elected Dr. M. S. Randhawa its President for the next year. Shri. Gurbaksh Singh, Shri Nanak Singh, Dr. Roshan Lal Ahuja, Dr. S. S. Kohli, Giani Hira Singh "Dard," Professor Mohan Singh and Shri Lal Singh were elected Vice-Presidents. Shri Kulwant Singh Virk continues as the General Secretary.

Earlier a meeting of Panjabi writers, who had assembled from all parts of Panjab, was held to discuss Shri Sujan Singh's paper on "Experimentalism in Panjabi Poetry." Professor Pritam Singh, Head of the Panjabi Department, Mahendra College, Patiala, was in the chair. Professor Mohan Singh, who led the discussion, made a strong plea to the experimentalists not to confuse tradition with traditionalism. While traditionalism was not desirable a regard for tradition as a basic element, which provided significance to individual experience was essential for any purposeful creative attempt. Other speakers also deprecated the tendency to experiment for the sake of experiment, because it invariably led to the isolation of the poet from the flux of social reality and the consequent drying up of the significance of his creation. Professor Pritam Singh, in his presidential remarks, pointed out that tradition is a living phenomenon and has to be kept alive through reinforcement and re-interpretation, and thus made capable of informing the contemporary situation. He further remarked that eccentricity is not the mark of originality. Experience needs to be not only unique but also universal.

ATTAR SINGH

SANSKRIT

Melputtur Narayana Bhattathiripad (1560-1648) stands second only to Sri Shankaracharya in popular veneration. He was a great devotee of Lord Krishna of Guruvayur. He is the author of *Narayaneeyam*, the metrical summary of the *Bhagavatham*. This highly devotional poem of 1,000 *shlokas* has great literary merit. It is a great favourite of Lord Krishna's devotees all over Kerala and ought to be better known all over India by all lovers of Sanskrit literature. Bhattathiripad wrote also a treatise on grammar, *Prakriyasārvasvam*.

Since 1947 memorials have been created in Kerala to great Masters like Thunjath Ezhuthatchan and N. Kuma-

ran Asan. An influential committee of literary men was formed at Trichur on February 2nd to take steps to establish a suitable memorial to the great devotee. Shri Puthezhath Raman Menon, President of the Kerala Sahitya Akademi, is the president of the committee and Shri M. K. Raja (Manager, Guruvayur Temple) is the Secretary. Other members include Shri Attoor Krishna, Pisharoti, Vatakkumkur Rajaraja Varma and Panampalli Govinda Menon, M.P. It is proposed to have the memorial at his birthplace near Thirunavaya in Central Kerala. The land, it must be mentioned, was donated to the Guruvayur Temple by a Muslim gentleman in possession of the plot.

MADHURAVANAM C. KRISHNA KURUP

TELUGU

The Vivekananda Centenary Celebration and the Rock Memorial Committees jointly held meetings starting from January 17th, the birthday of the Swami, all over Andhra Pradesh to commemorate the event and to focus the attention of the public on the life and mission of the great religious and spiritual leader. Besides holding public meetings where distinguished scholars and *sadhakas* like Swami Chirantananda spoke about Vivekananda's valuable service to the country, the Rajahmundry Committee arranged a *Kavita Goshti* on January 27th in which many leading poets read out verses and songs composed by them for the occasion, both in Telugu and Sanskrit. They exhorted the audience to imbibe the spirit of Vivekananda's teachings and to carry aloft the torch of our ancient wisdom.

The Committees are also striving to collect funds to go towards the cost of a statue of Vivekananda on the Vivekananda Rock and a bridge connecting the rock with the mainland at Kanya Kumari.

* * * * *

The Central Sahitya Akademi's 1959-61 award for a Telugu book went to Shri Viswanatha Satyanarayana's *Madhyakkaralu*, a work consisting of ten *Shatakams*.

Kavisamrat Viswanatha Satyanarayana is a giant among contemporary Telugu *littérateurs* who has adorned all forms of literary art, ancient and modern, with his numerous brilliant contributions. His prize-winning book, *Madhyakkaralu*, consists of ten *Shatakams*, six addressed to Lord Shiva and four to Lord Vishnu, enshrined in temples at ten different places in Andhra. He employs the *Madhyakkara*, a very rare and difficult metre, which an expert alone can handle with competence and grace.

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 Nannaya, the first distinguished Telugu poet, employed this metre in his *Andhra Mahabharata* and few after him have handled it. This unusual and charming metre is original to Telugu and not borrowed from Sanskrit as many others are. This metre being peculiar to Telugu, the native charm and distinctive beauty of the Telugu country, its people and their character, and the fullness of the poetic content are brought out very effectively.

In these *Madhyakkaras*, Shri Viswanatha Satyanarayana uninhibitedly pours out his heart, offering the Lord these jewels of verse in a spirit of absolute surrender and supreme devotion. All literary embellishments — word-artistry, turn of phrase and cultivated grace of style — are done away with and sincerity of devotion is the ringing note throughout. The poetry is highly subjective and introspective and we find here a happy combination of subtle intellect and equally deep emotional *bhakti*. The quintessential wisdom concerning ultimate realities born out of various experiences of life through the ages is reflected in these *Shatakams*, as also the littleness of man and his achievements on earth before the infinite mightiness and glory of the Almighty. The Sahitya Akademi has done well in awarding its annual prize to this original work.

POTHUKUCHI SURYANARAYANA MURTY

*
* *

Shri Mallampalli Somasekhara Sarma, a well-known epigraphist and literary critic, breathed his last on January 7th, 1963, at Waltair. He was Lecturer in Epigraphy and Numismatics in the Department of History and Politics of the Andhra University.

Shri Mallampalli made his name as early as 1940 when C. R. Reddy invited him to the Andhra University on a special assignment. He received his training in historical research under the able guidance of Shri Komarraju Lakshmana Rao. He took to the study of history in a spirit of dedication and lent life to stone and plate. His *magnum opus*, *The History of the Reddy Kingdom*, supplied many a missing link in Andhra history. His other well-known publications are *A Forgotten Chapter of Andhra History*, *Andhradesa Charitrasangrahamu* and *Charitrakavyasamulu*.

Shri Sarma was also a *littérateur* of renown. He was for some time Editor of *Bharathi*, a noted Telugu journal, and was on the editorial board of the volume on Culture in the *Encyclo-*

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pædia series of the Telugu Bhāṣa Samithi. He was Chairman of the Script Reforms Committee and his contribution to Telugu literary criticism is valuable.

Shri Mallampalli was a scholar and a critic of rare eminence. His devotion to work and integrity, his attention to minutiae and accuracy, were unique, and his intellectual ability was equalled only by the nobility of his person. He always wore an infectious smile and was regarded by those around him as an *ajatashatru*. His death is a loss to Telugu letters and history.

L. S. R. KRISHNA SASTRY

BOOK REVIEWS

Survey of Sanskrit Literature. By C. KUNHAN RAJA. (Bharatiya Vidya Bhavan, Bombay. xxi+363 pp. 1962. Rs. 15.00) The publication of Dr. Raja's *Survey* is an important event not only for students of Sanskrit literature, but for students of literature in general, as representing an essentially Indian point of view, at once unchauvinistic and unconventional. Most of the standard works on the subject are by Western Orientalists like Max Müller, Macdonell, Keith and Winternitz. Despite their sound historical perspective, avowed critical objectivity and apparently sympathetic judgment, one is often led to suspect a patronizing air, as much in their treatment as in their undertones and overtones. The Vedas are mostly presented as the first babblings of humanity, that might be of antiquarian interest to students of primitive religion and society. The epics appear, by and large, as a later-day attempt at mass propaganda by the priestly caste to safeguard their superior status through myths and legends. The whole of the vast body of classical literature comes to be characterized in the main as a work of sophisticated court-poets or pedantic pandits whose watchwords were artificiality and extravagance. We hear more of the literature's decadence and decline than of its freshness and free growth; more of its disorderly variety and monotony than of its continuity and order; more of the formal rules, than of the rich ideas underlying them. Even the authoritative histories of Sanskrit literature written by Indian professors like De and Dasgupta are seen to take the Western works as their models. And there are a number of handbooks by Indians meant for University students which are more or less summaries of the standard works on select headings. To clear the fog of accepted opinion is the object of Dr.

Raja's first-hand and masterful knowledge of the Sanskrit field, from the Vedas to the outstanding classics down to the 17th century, stressing throughout the literary value of Vedic, epic and classical literatures, which emerge here as the repositories of the best of Indian culture in an unbroken stream. As he states in his Preface:

It is not enough if a literature had been admired in ancient times. It is also necessary to show that the literature contains factors that will evoke the admiration of modern man....

The execution of such a task is by no means easy; and anyone else might have foundered in the attempt. But not Dr. Raja! He has "travelled much in the realms of gold," and his clarity of mind and charity of heart never fail him. His unerring insight always enables him to lay bare the all but hidden threads of continuity in the far-flung literature of India for a period of more than forty centuries. His trenchant style and provoking thought make the book very readable to the general public of resurgent India. They will have a clear glimpse into their rich heritage and will be drawn irresistibly to the beauties of Sanskrit. To the specialists it will bring a fresh outlook though it may not solve any scholarly problems. In a word, it is a challenging book, well written and well got up.

We heartily congratulate the author and the publishers on this much-needed vindication of Sanskrit literature in present-day India. The plan of relegating all details to notes appearing at the end makes for easy reading. But we are afraid that some serious misprints have remained uncorrected, e.g., "earnest" for "earliest" in the first line of the Preface, and *Alaṅkāra-sarvasva* for *Alaṅkāra-saṅgraha* of *Udbhaṭa* (p. 346).

K. KRISHNAMOORTHY

Chhote-chhote Tajmahal aur Anya Kahaniyan. By RAJENDRA YADAV. Hindi. (Rajpal and Sons, Delhi. 213 pp. 1962. Rs. 3.50) "*Chhote chhote Tajmahal*" alone would have been a very suggestive and meaningful title. However, the title does not matter if the contents are interesting. And all the ten stories included in this book are definitely good and will be remembered as some of the best stories of the decade. Rajendra Yadav (now 33) has earned reputation as a novelist and short-story-writer and has created an important place in Hindi literature for himself. He has already published four novels and five selections of his

stories which have been widely read and admired. The present volume is sufficient to acquaint the reader with the magic of his story-telling. Although the actual plot is thin the suspense and interest is maintained throughout. There is unusual coherence in the execution of the plot in spite of the prolonged rambling and sidetracking. Yadav's language has the necessary vigour and hardly ever fails to create the desired effect. Although some stories could have been pruned a little, generally speaking he maintains proper proportions. His real success lies in the skilful handling of the most complex characters. He penetrates directly into the complex inner depths of the characters and unfolds them to the reader very convincingly. He is particularly adept at drawing out qualities of character through incidents. His success in all these aspects of story-telling is praiseworthy.

INDUPRAKASH PANDEY

Adhunik Hindi Kavita men Vishaya aur Shaili. By RANGEYA RAGHAV. Hindi. (Rajpal and Sons, Delhi. 352 pp. 1962. Rs. 10.00) This is one of the late Dr. Raghav's outstanding contributions to Hindi literature and provides a proper perspective for the evaluation of modern Hindi poetry. In his Introduction he exhorts Hindi critics to have an objective approach in literary criticism. He observes how Hindi critics sometimes over-emphasize the value of some fixed classifications and generalizations which, in his opinion, overlook certain important aspects of the poets' work. Sometimes, for the sake of convenience, the critics try to simplify their problem by assigning poets and works to certain fixed categories and schools. He has expressed his view on this issue so strongly — and rightly so — that the reader will look for the same objectivity in Dr. Raghav's book. It is a matter of great satisfaction that he has stood his own test and has ably succeeded in presenting a very clear picture of modern Hindi poetry.

The question of form and content has been thoroughly discussed with apt quotations from a number of Hindi poets. He believes that *Nai Kavita* represents the social environment and depicts the individual's evolution through difficult circumstances. In spite of socialistic inclinations, he has tried to envisage a personality for the individual. The book contains 11 chapters, in which he has expressed his views on the True, the Good, the Beautiful, expression and style, sensibility, personal experiences, society and the age, the self and the world, imagery, sublimation,

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 compromises and human culture; indeed a varied range of subjects of immense literary interest. Our only regret is that the author passed away shortly after the publication of this book and could not even see how this book has been acclaimed all over the Hindi-speaking areas.

INDUPRAKASH PANDEY

NEW PUBLICATIONS OF OUR MEMBERS

[Members of the P.E.N. All-India Centre are requested to inform us of omissions and to keep us advised of their current publications in any language for mention in these columns month by month. The data required are the language, if other than English, the title of the book in Roman script, with its English translation, the name of the publisher, the date of publication and the price.—Ed.]

GULABDAS BROKER

Gujarati Oranka Natakangal. An anthology of Gujarati One Act Plays. Translated into Tamil by Harihara Sharma.

Edited by Gulabdas Broker. (Kalaimagal Publications, Madras; Sahitya Akademi, New Delhi. 1962. Rs. 4.75)

Manasna Man. (Gujar Grantharatna Karyalaya, Ahmedabad. 224 pp. 1962. Rs. 3.50)

Roopshristiman (In the World of Beauty). Criticism. (N. M. Tripathi, Princess Street, Bombay 2. 354 pp. 1962. Rs. 5.50)

Apni Shrestha Navlikao. Edited and compiled by G. Broker. (N. M. Tripathi, Bombay 2. 302 pp. 1962. Rs. 4.50)

KAMALA MADHAVADAS "MADHAVIKUTTY"

Tharisu Nilam. Malayalam. (Sahitya Parishat C. S. Ltd., Ernakulam. 1962.)

PRAFULLA CHANDRA DAS

Vivekananda: The Cosmic Conscience. (Mohan Mahal, Chandnichouk, Cuttack 2. 251+16 pp. 1963. Rs. 5.75)

K. R. SRINIVASA IYENGAR

François Mauriac: Novelist and Moralist. (Asia Publishing House, Bombay 1. 1963. Rs. 12.50. xvi+192 pp.)

V. UNNIKRISHNAN NAYAR

Vallathol (A literary biography of poet Vallathol). Malayalam. (Mathrubhumi Printing and Publishing Co. Ltd., Calicut 1. 446+6 pp. 1962. Rs. 6.50)

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ENGLISH LITERARY JOURNALS IN INDIA

In spite of poor publishing facilities and the limited number of English-educated Indians, literary journals in English have had an interesting time in India. Literary journals are deemed a luxury even in countries like the U.K. and the U.S.A., and perhaps such journals pay their way only in Japan in all the wide free world. The rapport between a literary journal with high aims and its readers is a delicate affair, and is seldom strong enough to stand the gusts of financial troubles. Hence infant mortality is high among literary journals. The best of them — the *Criterion*, the *Scrutiny*, the *London Mercury* and *Life and Letters* in the U.K. or the *Hound and Horn* in the U.S.A. — have had to cease publication. How can conditions be better in India? To give one example, the Andhra English Teachers' Association launched their *English Studies* in 1951 as a quarterly journal, with a strong editorial board. It appeared at irregular intervals for a few years, and that was the end. It is a pity, but such has been the history of many a promising literary venture in India. There are, however, certain magazines that endure by sheer will power as it were, and all honour to them. What is the secret of their success? John Wain offers an answer in the *Observer* of February 3rd, 1963:

A good magazine does not just have "subscribers," who are measured by their numbers and the amount they pay. It calls into being an audience. Sometimes that audience exists already, *in petto*, and needs only the added firmness of outline, the added explicitness, to step forward and be recognized. Sometimes the magazine begins by postulating a certain kind of audience as desirable, and then keeps on by sheer patience and staying power until that audience slowly comes into being.

Again, literary journals in India (and abroad) do have, or ought to have, an underlying unity of purpose, although their "manifestoes" may sound different. They all want to discharge the "critical function" and take a hand in the "common pursuit" of literary discrimination and judgment, in other words, separat-

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 ing, wherever possible, the grain from the chaff. Some editors state their aims with strident emphasis; some are more modest. The Indian editor often takes the former line in his first issue, but later feels compelled to publish whatever comes handy. The literary editor in the U.K. is more often than not content to take a modest line, but allows his magazine to develop in due course a recognizable personality of its own. The average American editor presents us with a tantalizing amount of almost everything — criticism, poetry, fiction, controversy, what not. Anyhow, all editors labour towards the same end — promoting the health of literature and bringing good literature to the notice of the “common reader.” As A. N. Jeffares said in the inaugural issue of his *Review of English Literature*:

Literary criticism itself is demanded because it protects and preserves what is best in literature, which acts as an expression of civilization, and the life which produces it.

And how about the practitioners of literary criticism? C. B. Cox and A. E. Dyson, in the opening issue of the *Critical Quarterly*, have rightly pointed out that those who wish to engage in the profession of criticism should evince “generosity and tact, as well as sound judgment”; all this, and “zest” too, for unless the critic is eaten up with zeal for literature, nothing of lasting value can come from him. Thus the essential function of literary journals is zestful affirmation rather than petulant negation, “enabling” rather than “debunking,” and enlightening rather than exasperating the “common reader.”

We might say that even before any serious Indo-Anglian literary creation had begun literary journals in English were started in India. Journals in those early decades of English education in India necessarily had a hold-all complexion, literary criticism jostling with essays on politics, economics, social reform, educational reform, etc. When the three universities of Bombay, Calcutta and Madras were established over a century ago, a climate for thinking and writing was created and many journals came into being. The *Calcutta Review*, started over 100-years ago, is still rendering valuable service as a first-rate journal in English. Other university journals — including those of Bombay and Madras — are of more recent origin, and although they are far from “popular,” they often carry the results of valuable inquiries. In the last decade of the 19th and the opening decades of the 20th century, journals like *East and West*, the *Indian Nation* (during Behramji Malabari’s steward-

ship), *Indu Prakash*, the *Bandemularam* and the *Karmayogin* (with Aurobindo Ghose editing them), the *Mahratta* (under the editorship of Tilak and later of Kelkar), the *Modern Review* (edited by Ramananda Chatterjee), the *Hindustan Review* (edited by Satchidananda Sinha), the *Indian Review* (edited by G. A. Natesan) and the *Prabuddha Bharata* (edited for a time by the brilliant young Yogi, B. R. Rajam Iyer), did in their several ways yeoman's service in the cause of literature, although none of them could be called purely literary. They were divers spokesmen of the Indian renaissance and, since life significantly includes literature, they inevitably concerned themselves also with men and movements in the world of letters.

In the early 20's the *Everyman's Review*, edited from Madras by V. V. Srinivasa Iyengar, established a name for itself as a literary journal of almost uniform excellence. In its heyday, it appeared month after month regularly, and gained great prestige. When the editor was elevated to the High Court Bench, the journal could not maintain its eminence long, declined and became defunct at last. During its brief life of about six years, *Arya* — the philosophical journal edited by Sri Aurobindo and published from Pondicherry — enjoyed an even greater prestige and influence. Devoted to "a systematic study of the highest problems of existence," it carried series of articles that have since become famous in book form as *The Life Divine*, *Essays on the Gita*, *The Future Poetry* and *The Secret of the Veda*. *Arya* stands like a star apart among Indian journals, for it published literature as a matter of course. A complete set of the back-numbers of the *Arya* is as difficult to get — and is as valuable — as a copy of the first folio edition of Shakespeare's plays.

Triveni the "cultural quarterly" and *The Aryan Path*, a monthly, were both launched nearly 35 years ago. *Triveni* first appeared six times a year, and for a while it was a monthly, but for the greater part of its meritorious life it has been a quarterly. Indian literature owes a good deal to its editor, K. Ramakotishwara Rao, for he has always had an eye for young writers. Its philosophical bias notwithstanding, *The Aryan Path* too has been a literary journal with an international standing. Under the editorship, first of Shrimati Sophia Wadia and the late B. P. Wadia, and later of the former alone, *The Aryan Path* has set up standards of literary journalism in the country. As Professor K. R. Srinivasa Iyengar remarked in the course of a speech before the Third All-India Writers' Conference at Annamalainagar:

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If *Triveni* has striven to promote understanding between the different linguistic areas — no mean service — *The Aryan Path* has addressed itself to the dissemination of the abiding values and verities and also to the task of building up, through its review section, of a sound critical tradition in our country.

Also edited by Sophia Wadia, *THE INDIAN P.E.N.* — the organ of the P.E.N. All-India Centre — is in its 30th year of publication. It is the journal of Indian literature, the eyes and ears that see and record literary happenings in the country. Financially and organizationally, *THE INDIAN P.E.N.* owes not a little to its founder-editor, and one has only to glance through its back-numbers to realize what a mine of information each of them is. In its present format, *THE INDIAN P.E.N.* is handier than before, and more and more critical articles — as distinct from news-items, surveys and reviews — are also finding a place in it, thereby enhancing its value as a literary journal. Honourable mention should also be made of *The Visvabharati Quarterly*, the "dream-child" of Gurudev, which has since grown under the fostering care of purposive editors like Krishna Kripalani, Gurdial Mallik and others.

When we come closer to our own time, great expectations are raised, but seldom fulfilled. Journals like the defunct *Arya* and *Everyman's Review*, and the still happily flourishing *Triveni* and *The Aryan Path* had or have a distinct personality. It is becoming increasingly difficult for such striking individuality to make a successful impact on present-day readers. Nor is this peculiar to India alone. Welcoming the resuscitation of *John O'London's Weekly* in 1959, J. B. Priestley sounded quite pessimistic, and in fact it has had to merge now with *Time and Tide*. *The Aryan Path* of December 1959, in its note on Priestley's comments, wrote:

... the earlier young writers had, Priestley claims, what the present-day youngsters lack — the genuine warmth and stimulation of the atmosphere of London's literary past. It had friendliness and intimacy instead of the sour, jealous "rat race" of today.

In India too something valuable has gone out of our lives; political independence has come in, but this instead of giving a new edge to our writing, a new climate of hope and high exertion and dedicated seriousness, has only charged the atmosphere with bewilderment and frustration. The race of the "giants," the polymaths, the men with far vision and large-scale knowledge is gone, or almost gone. Criss-crossing jealousies are rendering

even a college magazine that offer space for serious critical comment. The dailies that found space at one time for responsible reviewing have been among the first to be affected by paper quotas, and when the axe falls it falls inevitably on a mere "luxury" like literature. The *Hindu* at one time published a regular weekly literary and educational supplement, and its review columns commanded great authority. When the literary supplement was merged in the magazine supplement, two pages per week were allotted to literary reviews; but lately the axe has fallen again, and only one page per week is now set apart for reviews. On the other hand, a literary editor like C. R. Mandy was able to transform *The Illustrated Weekly* into a literary journal publishing original poetry and serious criticism, even as, a generation ago, the late G. K. Chettur was able to make a mere college magazine like the *Mangalore Government College Miscellany* into an exciting literary journal. But these are only exceptions; the rule is still mediocrity, lack of individuality and poverty of content.

But there are the exceptions. When the second world war ended and independence came one might have thought that English studies would die out quickly and knock out the very base of English literary journalism in India. The reverse, however, has proved to be the case. The number of universities has doubled if not trebled, more students are studying English than ever, and more and more of our young men and women are receiving "further education" in the universities in the U.K. or the U.S.A. and, after their return to their parent universities in India, trying to give a new look or tempo to English and American studies. British and American scholars have also found it possible, thanks to the initiative taken by the British Council, the U.S.I.S., the Ford and Rockefeller Foundations, to spend some time in university centres here, and there have been witnessed the beginnings of fruitful collaboration between Indian and Western scholars. Something of all this is reflected in our newest literary journalism.

Eleven years ago C. D. Narasimhaiah (Maharaja's College, Mysore) launched his *Literary Criterion*, very distantly modelled on the *Scrutiny*. In his message to the journal, Dr. Leavis wrote that the very establishment and nurturing of such a literary review was a "valuable service." "C.D." has run into difficulties, but nothing daunted he has kept the journal going — and it is going strong, to judge from the two sumptuous special numbers

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 published in 1961 and 1962 respectively. He has confessed, after surviving the first decade of the journal's life, that

the very existence, for ten years, of a periodical devoted exclusively to literary criticism in a milieu like ours with no subsidy from a University or Foundation, with no private fortune to fall back upon and, add to it, a precariously limited number of subscribers — all this is in the nature of a challenge.

The "challenge" has been met so far, and "C.D." is now planning another sumptuous special number to celebrate Shakespeare's 400th birth anniversary.

The success or example of the *Literary Criterion* has encouraged H. H. Anniah Gowda to bring out the *Literary Half-Yearly*, the first issue of which appeared in January 1960. This journal publishes "creative writing" also — stories and poems. Among other "academic" journals, the *Gaya College Journal* (edited by Krishna Nandan Sinha), the *Review of the Jammu and Kashmir University* (edited by S. L. Pandit) and the *Osmania Journal of English Studies* (edited by S. K. Kumar) seem to deserve special mention. One unpalatable feature of some of these ventures is the tendency to imitate foreign journals even with regard to the format. For example, the *Literary Half-Yearly* looks like the *London Magazine* when John Lehmann edited it; and the *Osmania Journal of English Studies* has the look of *A Review of English Literature*. The issues appear at irregular intervals, and the attempt to fill up a magazine with chapters from unpublished doctoral dissertations is a confession that the editor is gravelled for lack of matter. A review that appears once a year (I have the *Osmania Journal* in mind) should be reasonably complete in itself. But the first issue printed only part of V. K. Gokak's essay on " 'Progress' in Language Viewed in Relation to Literary Expression," and the reader was promised that it would be continued in the next issue. After over a year the second issue has come out, but the promised continuation has not been printed; we have to wait another year now. But with all their limitations, these literary journals are advancing the good cause, and one must not cavil at them too much. There is also the *Indian Journal of English Studies*, the official organ of the Indian Association for English Studies, now run as an annual. It is well edited and well produced, and the two issues that have so far come out make us hope that it will establish itself as the Indian counterpart of the *Journal of English Studies* published in the U.K.

One of the most interesting of the new journals is the *Writers Workshop* (edited by P. Lal) that has been coming out more or less regularly once in two months from Calcutta. The editor has boldly proclaimed the "heresy" that a truly modern Indian literature can be written only in the English language. The first number, published in August 1960, set forth the aims of the journal as follows:

We're amateurs in the strict sense of the word; but we're not in the game for laughs.

The group possesses unbounded enthusiasm, and writes with gusto and occasionally with a touch of bravado. The special Tagore number (January-February 1961) was very creditable and the *Workshop* has also published a good deal of "creative writing." Among other journals with a literary bias, I might mention here the *Quest* ("a bi-monthly of art and ideas"), the *Hyphen, East and West* (edited by Srinivas Royaprol), *Poet* (edited by Krishna Srinivas), and *Orient Review and Literary Digest*. Perhaps one or two of them have ceased publication already. The *Quest* is certainly the most influential of them all, although one cannot see eye to eye with many of its exercises in derogation.

Since the establishment of the Sahitya Akademi, we have at last a properly backed bi-annual, *Indian Literature*, edited by Krishna Kripalani, the Secretary of the Akademi and the distinguished translator and biographer of Rabindranath Tagore. *Indian Literature* publishes translations, critical articles, book reviews and bibliographies. It ought to be converted at least into a quarterly journal. I might also mention in passing the informative journal, *The Indo-Asian Culture*, published by the Indian Council for Cultural Relations.

Whatever caveats might be entered against it, English remains one of the major unifying factors in India today. English studies still form the hard core of humanistic studies in our universities. Indo-Anglian literature too is gaining slow, if steady, recognition. It is already an examination subject at the M.A. in some of the Indian universities. When we review the history of literary journals in English in India, we cannot but feel that the best is yet to be. They have indeed a double duty to perform — both to bring the best of Indian writing in English to the attention of intelligent readers here and abroad, and to reinterpret English and American literature in the light of our own critical traditions. Far from dividing or isolating us, English

Digitized by Arya Samaj Foundation Chennai and eGangotri studies can prove a cementing force, a bridge of understanding between India and the West. And we need this bridge, and let us hope that the immediate future will bring this bridge a further accession of strength, and an even greater firmness, facilitating a growing two-way traffic in ideas.

PREMA NANDAKUMAR

RABINDRANATH TAGORE*

I may be breaking a convention, but I hope my readers will forgive me if I take this opportunity of expressing my personal regards to my old professor, Humayun Kabir. As an ardent admirer and a keen student of Rabindranath, it has given me great pleasure to read this little book. It proves that a political career and ministerial dignity have not dulled Professor Kabir's analytical mind as far as literature is concerned. I am grateful to him for presenting to his British audience those very fundamental aspects of the genius of Rabindranath, the poet and the man, which are usually neglected or lost in a plethora of adulatory words, worn thin with over-use.

The book consists of the two lectures delivered at the inaugural series of the Tagore Centenary Lectures at the School of African Studies, London. While publishing the lectures Kabir has added some material from his introduction to *Towards Universal Man*, an anthology of some of the poet's best writings. He has also added a chapter on Tagore as an artist, based partly on his introduction to the Tagore Anthology brought out by the Sahitya Akademi and partly on an article he had written for the Soviet Academy.

Kabir has a sociological approach to the study of literature. He has rightly emphasized the historical background of the poet's birth and upbringing and the atmosphere of his home. He has also brought out the two aspects of the poet's genius — his uniqueness and his deep roots in the life of the people.

Rabindranath, born in a period of intellectual ferment, brought about by the clash of a dying order and the imposition of a new by an alien power, combined in himself the best of two worlds. While the uniqueness of his genius was the contribution of the intellectual ferment of the period and his home en-

* *Rabindranath Tagore*. By HUMAYUN KABIR. (Tagore Lectures, 1961. School of Oriental and African Studies, University of London. 72 pp. 1962.)

environment, Digitized by Arya Samaj Foundation, Chennai and eGangotri
 result of the education he received from his father, the great
 Maharshi Devendranath.

Kabir rightly points out that his love for man, his concept of the unity of life, the infinite diversity of moods that he could express, his acceptance of life in its totality here and now, were all born mainly of his intimate contact with the common people, when he was sent by his father to look after the family estates at Selaidah. Those were his formative years. This contact with life quickly brought him down from the exclusiveness of his aristocratic background and ivory-tower romanticism to an acceptance of beauty as a manifestation of life, and life itself in all its variety as a manifestation of God. Rabindranath naturally could not believe in art for art's sake. His study of the Upanishads and his close assimilation of Bengali folk poetry gave his religion a personal character, not hide-bound by any accepted system of frozen ritual. He achieved a mystic union with his God through his love for life and man.

Kabir brings out these essential aspects of Rabindranath, clearly, without compromise, and with words that rise from the depths of a real understanding of the poet. Kabir also points out how young the poet remained to the last, an eternal experimentalist, never tied down to the past, but ever stretching forward to the new. This is evident from the sheer simplicity of expression of his later lyrics. Kabir points out how Rabindranath transcended all past influences and brought a new note of urbanity and universality to Bengali literature and enriched the Bengali language, opening up a new path of development to meet the needs of the modern mind.

Analysing Rabindranath as a novelist, Kabir rightly says that in this form he could not reach the peak, although he was a master of the short story. He set new standards of literary criticism and created *belles lettres* for Bengali literature. In his songs he brought back the ancient tradition of the unity of words and music. Kabir correctly analyses Rabindranath's paintings as an expression of deeper inner feelings for which words alone were inadequate.

Discussing the poet's humanism, Kabir relates it to his world outlook and image of God, with all his faculties, and the gulf between intellectual labour and manual labour bridged. As Kabir points out Rabindranath was no obscurantist, but a great rationalist: he

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 found the key to emancipation in every department of life. In the liberation of the intellect. With Marx he believed that freedom lies in the recognition of necessity, for "freedom may be attained only through the bonds of discipline, through the sacrifice of personal inclination."

Kabir clearly explains the impact of Rabindranath on every aspect of our life today and presents his thoughts as a guide to our future development, building a nation through cultural autonomy, breaking through parochial rationalism, and circumscribing the strength of State by raising the power of the community.

Kabir discusses the reasons for the decline of the poet's influence in the West during the period between the wars, and points out that he was out of tune with the changing pattern of a world rushing towards destruction. Today there is a new understanding, a new recognition, a rediscovery, as it were. Today the poet's words bring hope, faith and confidence in the struggle to write tomorrow's history, which, as Rabindranath had said, "will begin with a chapter on internationalism."

In a short compass Kabir has succeeded in providing a complete picture of Rabindranath, the poet and the man.

SUBRATA BANERJEE

A LOVE SONG

(Translated from the *Silappadikaram* by P. N. Appuswami)

That long strand along the sea
 Where the curling waves unroll,
 That wide expanse of beach
 Where stretch the lovely sands,
 Those clustering fragrant flowers
 Which scent the air around,
 The open glade that lies
 Within the wooded grove,
 Those luxuriant curling locks
 Perfumed with fragrant herbs,
 That bewitching countenance
 Fair and bright as the full moon,
 Those eyes
 Whose glances dart like gleaming fish,
 All these have wrought their havoc
 Upon my aching heart.

ILANKO

VENKATARAO

Literary criticism of any standard must needs be scholarly, fearless and completely impartial. How a critic visualizes the creative philosophy of a writer is the basis for the popularity or notoriety of the work. A critic indicates the significance of the work and communicates it widely. Every literature today needs many such critics.

Prominent in Telugu literary criticism is Vidyaratna Nidadavolu Venkatarao, who completed 60 years of age on January 10th. He has to his credit several formidable and painstaking works of research and criticism.

The Telugu genius blossomed forth into some of its best writings in the second quarter of this century. Nidadavolu Venkatarao's name has gained a unique place in this order. Graduating from Vizianagaram, he worked in a bank for some time and then entered the portals of literature. At present he is head of the Telugu Department, Madras University, Madras. His scientific method of investigation, mastery over details, his rich experience in the field of research, his intimate knowledge of the most recent trends in literature and a level-headed understanding of his subject have won him a coveted position among intellectuals. Some of his outstanding works are: *Udharana Literature* (which won a prize from the Telugu Bhasha Samiti), *Lives of Poets from Earliest Times to 1250 A.D.*, *Southern School of Telugu Literature*, *Life of Chinnaya Suri*, *History of Telugu Prose* (which won another prize from the Telugu Bhasha Samiti), *Interrelation of Kannada and Telugu Literatures* (an Andhra Pradesh Sahitya Akademi Prize-winner), *Comparative Dravidian Vocabulary*, *Common Proverbs in South Indian Languages*, *Appendix to Sabdaratnakaram*, *Selected Inscriptions* (critically edited), *Varadaraju Ramayanam*, *Khadga Lakshana Siramani* (Science of Swords), *Basavapuranam*.

Professor Venkatarao's work on the southern school in Telugu literature, his editing of the Telugu dictionary and other works bear eloquent testimony to his versatility and unerring accuracy. His latest study of the pioneers in English writing in India may open new vistas of the English language and secure for him a place of special significance in the world. His remarkable genius and astounding scholarship have won him an abiding place in the world of Telugu literature and honour from

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 many literary bodies. We wish him many more years of study
 and service to the Telugu literature and language.

POTHUKUCHI SAMBASIVARAO

CORRESPONDENCE

SAHITYA AKADEMI

The public are told little of the Sahitya Akademi at New Delhi. All that we hear of it is what is published occasionally as a brief note mentioning only the names of the books for which their authors are to be awarded prizes. Nothing is said of the judges who have adjudged the relative merits of the various literary productions or the reasons for the decisions, which would give the people an idea of the standards of literary criticism adopted. Surely their reasoned decisions, if published, would leave a more permanent and lasting effect on the people than the opinions of other tribunals dealing with private disputes. The award of the prizes is not a matter of mere personal concern to the author or the Akademi but is chiefly intended to hold up a model or an ideal for the benefit of the entire nation. If the proceedings of many other tribunals are normally open to the public and their decisions receive wide publicity and are subject to fair criticism, it is only fair that the people should know the discussions by which the decisions of the Akademi are reached and have an opportunity to appreciate the rationale of their judgments. Such publicity exerts an educative influence on the tastes of the reading public. The proceedings of the Akademi constitute, more than those of any other body, an invaluable contribution to the science of literary criticism and will go a long way towards the re-establishment in the country of real and cultural values, over which the demands of many other questionable forces have been gaining almost a stranglehold.

B. RAJABHUSHANA RAO

When freedom is not an inner idea which imparts strength to our activities and breadth to our creations, when it is merely a thing of external circumstance, it is like an open space to one who is blindfolded.

TAGORE

ASIAN STUDIES IN THE U.S.A.

The Asian Studies Newsletter (October 1962 just received) reports the award of 816 fellowships, through the National Defence Education Act, to graduate students of modern foreign languages for use in 1962-63 by the U.S. Office of Education. Over seventy per cent of the fellows, or 581, will study the five major "critical" languages including Chinese (129), Hindi-Urdu (67) and Japanese (105) of the remaining 235 fellowships are in other languages of Asia and other areas of the world. Courses in Hindi, Urdu, Bengali, Tamil, Marathi, Telugu, Kannada have been instituted at several Universities in America, among them the Universities of Arizona, Pennsylvania and Chicago.

* * * * *

G. J. WATUMULL MEMORIAL AWARDS

The same *Newsletter* announces the award of the Watumull Memorial Awards for 1962. In the Humanities Section Tirth Verhomal Basant, author, editor and educationist, received a prize of \$1,000 especially for his *Sahitya Sar*, a collection of critical essays in the Sindhi language. The essays are on subjects such as "Science of Language," "Art of Writing," "Art of Translation." He has coined many new words and expressions in Sindhi to fit new and modern concepts.

This is the second year that the awards have been given to honour the founder of the Watumull Foundation of Honolulu, Gobindram J. Watumull. The recipients each received \$1,000 as well as a commemorative medal and a citation.

Nominations for the 1963 memorial awards are now open and all information and required forms may be obtained by writing to Shrimati B. L. Sahney, 14 Talkatora Road, New Delhi 1.

* * * * *

BHARATIYA JNANPITH LITERARY AWARD

The Bharatiya Jnanpith, a research and cultural institute founded in 1944 by Shri Shanti Prasad Jain for publication of ancient Indian manuscripts in Sanskrit, Prakrit, Pali, Tamil, etc., and for giving impetus to creative writing in the modern Indian languages, has proposed to set apart funds for the inception of an annual prize of Rs. 100,000 to be awarded to the best and the most outstanding literary creative writing in the Indian languages.

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 The prize will be open to any living person of Indian nationality whose printed book (or books) written in any of the Indian languages recognized in Schedule VIII of the Constitution of India, has (or have) been adjudged, according to the prescribed procedure, as the best and the most outstanding creative writing.

More details regarding the prize may be obtained from Shri L. C. Jain who is Secretary of the Bharatiya Jnanpith (Sahajain Nilaya, 9 Alipore Park Place, Calcutta 27).

P.E.N. MEETINGS

BOMBAY

THE ESSENTIALS OF RELIGION

On May 27th, Dastur Minocheher Homji lectured on "The Essentials of Religion" under the joint auspices of the Indian Institute of World Culture and the P.E.N. All-India Centre. Professor A. R. Wadia presided.

Dastur Minocheher Homji stressed strongly the thesis that the many forms of religion were all intended to serve the same human end, that of inducing in man some awareness of the essentials of Life and Divinity, using the ancient image of the cows of many colours (the various formal arrangements of religion) who yield the same white milk (that of spiritual experience).

Among the marks of the universal religious experience he counted the adherence to truth a sacrifice greater than the *ashvamedha*, and a constant concern with lasting values rather than the mere detail of trivial life.

A READING OF MODERN ENGLISH BALLADS

On June 6th, the P.E.N. All-India Centre and the Indian Institute of World Culture jointly held a reading of modern English ballads. The programme was presented by the Honorary Secretary, Professor Nissim Ezekiel and the readers were Shrimati Usha Amin, Shri Gerson da Cunha and Shri K. D. Katrak. Both grim and gay ballads were read. The selection included W. H. Auden, Thomas Hardy, Vernon Watkins, Ezra Pound,

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 Rudyard Kipling, Robert Creeley and A. J. Kennedy. They were
 excellently delivered and thoroughly enjoyed.

BIRTHDAY FELICITATIONS

The International Amity Centre and the P.E.N. All-India Centre arranged a Reception on June 7th at the Secretariat Gymkhana, Bombay, to felicitate Professor A. R. Wadia on his 75th birthday.

Sir Rustom Masani spoke of Professor Wadia's eventful and purposeful life and his innate simplicity and dignity. A scholar in the true sense, Professor Wadia had occupied many responsible posts and with his quiet work enriched particularly the field of education. Even at 75, Sir Rustom said, Professor Wadia with energy and unclouded intellect served the country as an elder statesman in the Rajya Sabha.

Dr. A. V. Baliga said a few words on behalf of the Amity Centre. Professor Nissim Ezekiel as Honorary Secretary of the P.E.N. spoke of Professor Wadia's 30-year association with the P.E.N. On behalf of the P.E.N., Shrimati Gopi Gauba garlanded Professor Wadia.

Professor Wadia thanked all those gathered for their warm and loving greetings.

DELHI

TULSIDAS AND WOMEN

Under the auspices of the Delhi Group, a meeting was held on May 30th at Sapru House, New Delhi. Dr. Ram Dutta Bharadwaj, a Hindi scholar and critic, spoke on "Tulsidas and Women."

Tulsidas is one of the best poets in Hindi. His finest work, the *Tulsi Ramayana*, is a well-known poem depicting the life of Rama and Sita and has acquired a religious sanctity. Tulsidas became an orphan at the age of two. Branded an inauspicious child, he was left shelterless and had to beg alms for his daily needs. While begging he would say only "Rama" and hence was nicknamed "Rambola." While yet a boy he was taken into a company of mendicants by Narhari Baba, a saintly man who eventually became his teacher. Later he married, and loved his wife Ratnavali so intensely that once, when she was away at her father's, Tulsidas swam across the Ganges, which was in

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 spate, to reach her. Rathavali, annoyed, said that had he the same intense devotion for the Lord, he would have achieved salvation. Tulsidas was stunned for a moment, but there and then renounced the world. He became a devotee of the Lord Rama, whose life he has narrated in his great epic, the *Ramayana*.

Dr. Bharadwaj argued with several references to Tulsidas's *Ramayana* that Tulsidas does not speak well of women. They need, he says, strict supervision and should not be given full freedom, which only spoils them. There is no limit to what a woman will do if she makes up her mind. At one place he goes to the extent of saying that an animal, a woman and a drum each deserves to be beaten. He instances his distrust of women by referring to Queen Kaikeyi.

Dr. Bharadwaj referred frequently to Western poets who had made similar observations about women. An English poet wrote:—

A woman and a walnut tree
 The more you beat, the better they be.

Shakespeare wrote "Frailty, thy name is woman."

Tulsidas was naturally influenced by his age. In the India of the 16th century all women were as a rule illiterate. Many wives were permitted; a woman could not divorce or remarry. Once widowed, she remained so for the rest of her life. Women were treated like chattels and had little economic or social freedom. What Tulsidas wrote for them was not challenged at all in his age. It is only now that we say it is uncharitable.

In the discussion which followed it was pointed out among other things that it would be a sad commentary on Tulsidas if an impression was created that he completely despised women. As it happens he did not, and in Sita he presents the ideal Indian woman to be respected and honoured highly.

MADHAV SINGH "DEEPAK"

ANYWAY

Each poet
 in his conning tower
 awaits his shining hour.
 And if the bell
 should never ring
 he still can sing.

DOROTHY ELLIN FLAX

BENGALI

In 1959, our esteemed fellow Member Dr. Priya Ranjan Sen published *Banbhattar Atma-Kathe*, a Bengali translation of the Hindi original, illustrating the great poet's conception of platonic love, noticed in THE INDIAN P.E.N. of February 1959.

Now comes a critical analysis in Bengali of the poet's immortal Sanskrit epic *Kadambari*, translated into Bengali by Pandit Tarasankar Tarkeratna with an exhaustive preface, glossary and notes by Professor Sukumar Banerji, of the Asutosh College, Calcutta. It bids fair to rival an older production of the same name by two distinguished writers, Charuchandra Banerji and Manilal Gangopadhyaya, prefaced by Tagore's *Kadambari-Chitra* as amended by Tagore himself.

Banbhatta's lofty idealism has long outgrown its flavour and so-called moral appeal. His hero Chandrapid, a devoted son and idealist, was enjoined by his mother to treat his new and lovely bride Chitraklekha as his sister, an injunction he strictly obeyed. This unusual situation cost the poet his reputation as an artist. In spite of his subtle similes, alliterative *samasas* (jointed phrases), unique play of humour, pathos and, above all, dignity and charm of diction, he has ceased to inspire. Professor Banerji has given a detailed comparative analysis of the poet's translator Tarasankar Tarkeratna's efforts in the realm of Bengali prose with a careful summing up of the poet's life-history, style and idealism.

JYOTI PRASAD BANERJEA

GUJARATI

Shri Harindra Dave is a noted young poet of Gujarat. He has published some good collections of poetry and has also edited one of Gujarati *ghazals* titled *Madhuvan*. Now he has written his first novel *Agan Pankhi*. It is well written and depicts life faithfully. Shri Dave is currently editing the well known Gujarati journal *Samarpan* of the Bharatiya Vidya Bhavan, Bombay. We hope Shri Dave will write more.

★ ★ ★ ★ ★

A new poetry magazine, *Raj*, has just come out from Ahmedabad. It is the forum of some "reformers" and young enthusiasts who want to improve Gujarati poetry and have formed an association. Some critics, however, have said of these poems that

they are neither prose nor poetry. They transgress beyond the confines of rhyme and metre.

GIRIJASHANKAR K. VYAS

[In the June issue (p. 180) we published a note by Shri Vyas on Shri Mansukhlal Jhaveri, the author of the novel *Kalubhane Kanthe*. We regret that in editing the copy for the press, the description "a leading poet" was added — doubtless owing to the esteem with which the staff remembers Shri Mansukhlal Jhaveri, the poet, a former P.E.N. Secretary-Treasurer. For us this is an embarrassment of riches — the riches of Gujarati literature, which boasts simultaneously of two distinguished men of letters of the same name!—Ed.]

HINDI

The Hindi Vidyapeetha of Bombay, which will celebrate its silver jubilee in October next, has undertaken to publish a commemoration volume on the occasion. Besides an account of the efforts made for the spread of Hindi in and outside India, the volume will contain articles by well known writers on the development of the Hindi language and its literature as also a *Who's Who* of non-Hindi writers and authors who have made some contribution to Hindi literature.

* * * * *

We regret to note that Dr. Raghuvira, the great scholar-author and linguist of international repute, died untimely in a car accident near Kanpur on May 14th at the age of 61. His mortal remains were cremated at New Delhi the next day.

In 1934, Dr. Raghuvira founded at Lahore the International Academy of Indian Culture, which he shifted to Nagpur in 1946. The late Pandit Ravi Shanker Shukla, the then Chief Minister of old Madhya Pradesh, offered him all facilities for preparing his scientific and administrative terminology. In 1956 the Academy was shifted to New Delhi.

Dr. Raghuvira travelled widely to collect material about India's cultural past. A staunch advocate of Hindi, he enriched Hindi literature with a number of valuable publications on different subjects.

ANANDRAO JOSHI (Nagpur)

MALAYALAM

The Kerala Sahitya Samithi conducted a Poets' Training Camp at Shorannur in Central Kerala, for five days from April 26th.

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 Mahakavi Chattampi Swamikal was the Director of the Camp and Shri Vailopilli Sridhara Menon and Olappamanna were the joint Directors. About 50 poets were selected for training on the basis of their previous work. It was almost a literary workshop on the American model.

The camp was inaugurated by Shri Puthezath Raman Menon (President, Kerala Sahitya Akademi). In his speech he said that intensive training was necessary even for really gifted writers. Shri N. V. Krishna Variar pointed out that poetry was not only an art but also a craft, and so all beginners had need of careful training under a master-craftsman. In earlier times such training was imparted by the resident scholars in Gurukulams like those at Cranganore and Calicut. Such literary camps and summer schools were conducted in the U.S.A. under the auspices of the Universities. Since our Universities have failed to take the initiative in such extension work, voluntary organizations like the Kerala Sahitya Samithi had to come forward for the task.

Various speakers dealt with the recent developments in European literature, especially after the advent of Darwin, Marx and Freud. T. S. Eliot's contributions to modern English poetry and their significance for writers in Kerala were specially stressed by Shri C. R. Kerala Varma. The members of the camp proceeded to Cheruthuruthi, the Kerala Kalamandalam nearby, and offered flowers at the Vallathol Samadhi. Among those who participated in the camp activities may be mentioned Professor Joseph Mundassery, Kuttipuzha Krishna Pillay, K. P. Narayana Pisharoti, Ullatil Govindankutti Nair and O. N. V. Kurup. A *mushaira* on North Indian lines was a special feature of the camp.

* * * * *

Under the leadership of Shri Puthezath Raman Menon (President) and Dr. K. Bhaskaran Nair (Secretary), the Kerala Sahitya Akademi is steadily, though slowly, trying to help the development of Malayalam literature. The draft budget of the Akademi for the coming year has an estimated expenditure of Rs. 300,000. The plan for the next year's work includes the following items: a cultural exchange programme between the Kerala Sahitya Akademi on the one side and the Sahitya Akademi (New Delhi) and the other State Akademis on the other. Cultural delegations will be encouraged under this programme. Co-operation with the Government of India's plan to arrange for the translation of some of our best works into English (20 poems and 16 short stories are proposed to be so translated);

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 translation into Malayalam of the Government of India's publication *History of the Freedom Movement in India* (Shri Raman Menon himself will translate); a fund for aiding deserving writers in the publication of their works; an honorarium of Rs. 1,000 for the best work in the field of research or linguistics, etc.

* * * * *

The Vivekananda Vijnana Bhavanam, Trichur, gave a reception to Shri K. M. Munshi on May 30th and a public meeting was held for the purpose under the auspices of the Vivekananda Centenary Celebration Committee. Shri Munshi was on his way to Guruvayur to take part in the annual cultural conference of the Guruvayur Devaswam. In his speech Shri Munshi said that Swamiji drew his inspiration from the perennial spring of our glorious past and paved the way for India's spiritual and cultural renaissance. This was his most significant achievement in our national regeneration. Shri Munshi also inaugurated the publication of the seventh volume of Swamiji's collected works, newly translated into Malayalam.

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The N.B.S. Bulletin Annual (April 1963) is, as usual, a "must" reference book for all book-lovers and library workers in Kerala. In the course of the last 18 years (founded 1945) the N.B.S. has so far published 1,442 books and its working capital is about Rs. 750,000. A note on the 100 books published since April 1962 is a special feature of this annual. These include six classic novels, 12 short-story collections, and 15 plays. Shakespeare, Ibsen and Molière are represented. In about 140 pages is given a classified catalogue of about 90% of the books now available in Malayalam. The Book Trust Supplement of 16 pages gives a descriptive account of 75 books (now available) out of over 80 books so far published by the Southern Languages Book Trust.

MADHURAVANAM C. KRISHNA KURUP

MARATHI

We offer our greetings and felicitations to Dr. V. D. Sawarkar (Bombay) who was 80 on May 28th. A renowned patriot, he is equally renowned in the field of Marathi literature as a poet, playwright and essayist. The Sawarkar Satkar Samiti of Bombay arranged an impressive programme in celebration of his 80th birthday. MM. Balshastri Hardas, the scholarly writer, gave a

week-long celebration of his life and philosophy. A party of Dr. Sawarkar's admirers even went to the far-off Andaman Islands to celebrate this occasion in the old jail where Sawarkar spent several years of his two life-imprisonments!

* * * * *

Shri N. R. Shende (Nagpur) presided over the 5th session of the Maharashtra Bouddha Literary Conference held at Sangli on May 11th and 12th. The veteran novelist Shri V. S. Khandekar inaugurated the session. Besides a poets' gathering and a symposium, an exhibition of photographs of the late Dr. Ambedkar and books written on his life and work was organized on the occasion.

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The Marathi Tatwajnan Jnankosha Mandal, Poona, is preparing a valuable reference work in Marathi. It is an encyclopaedia of philosophy, which will be published in two volumes covering about 1,400 pages. The Mandal has received a grant of Rs. 35,000 from the University Grants Commission (New Delhi) to meet the cost of publication. Shri D. D. Wadkar, retired Professor of Philosophy in the Poona University, is the chief editor.

ANANDRAO JOSHI (Nagpur)

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Maharashtra Sahitya Patrika is a quarterly brought out by the Maharashtra Sahitya Parishad. The January-March issue is a special number devoted to a critical study of books brought out in 1962. Four long articles cover poetry, the short story, criticism and miscellaneous writing such as essays in the lighter vein, travelogues, humour and so on.

K. B. Nikumb includes in his survey almost every collection of poems published in 1962. In his balanced assessment Shri Nikumb does justice to both the older poets and the new. The recent poetry of the older poets like Kusumagraj and Kant, he says, is a promise of their return to previous standards of excellence. Among the very young ones he singles out especially Aarti Prabhu as a promising poet, though his poetry is sometimes obscure, for his experience is mixed and some of his poems fail to cohere. He concludes with some observations about modern Marathi poetry in general. The mode of awareness and the mode of presentation introduced by *Navakavya* have, he says, come to stay. There is often obscurity, but when it results inevitably from subtlety and suggestiveness, it is acceptable.

The prominent poets have so influenced each other that occasionally it is difficult to tell their work apart. He hints at the dangers of congested imagery, experiment as an end in itself and intellectual gymnastics in place of genuine poetic experience. He also sounds a warning note to poets who write too consciously for an audience.

B. B. Kulkarni writes about the short story. The output has been prolific. The increased number of magazines, and especially of special Diwali and other numbers, has encouraged much writing in this *genre*. It has, however, unfortunately, also resulted in a tendency to be prolific for money. Some people write faster than they are ready to, with a result that often good ideas, instead of slowly germinating, are forced above the soil prematurely and shrivel away.

As a result in spite of so much writing, there is little that will remain of abiding interest.

While S. A. Joglekar's bold treatment of his subject makes his love stories artistically very successful, N. S. Phadke's and Kamala Phadke's writings in the same vein lack merit. Stories depicting rural life are rarely genuine. They are often about the extravagances and scandals of village life and the folk diction is concocted. D. M. Mirasdar, however, does well in his short stories. He no longer uses village background merely to give his stories punch. Annabhau Sathe and Shankararao Kharat also depict village life and the fundamental rural character successfully.

D. B. Mokashi, V. S. Pargaonkar Vidyadhar Pundalik, Ranjit Desai, have all done well in the field of the short story. Arvind Gokhale maintains a consistently high standard. G. D. Madgulkar's writings are an example of the heights to which a vigorous writer can carry his autobiographical short stories informed by lyrical feeling. Kamal Desai and G. A. Kulkarni deserve notice for their efforts to do something new. The former expresses many sides of a somewhat oversensitive personality. A vast and irresistible course of imagination and a passion for seeing human activity in extremely sensitive terms characterize the latter's stories. He spotlights ordinary people so that they stand revealed in all their complexity of character.

G. B. Gramopadhye writes on criticism. The important titles he mentions are *Sahityacha Sansar* by B. G. Khaparde, *Vichakshna* by R. S. Jog, *Paradhin Sarasvati* by P. G. Sahasrabudhe, *Chhavadasi* by P. S. Rege and *Vimarshini* by V. N. Deshpande. Khaparde is a metaphysical idealist and avers that

Beauty cannot exist without Truth and Goodness. Literature, he thinks, should guide people. Jog bases his criticism on the canons of old Sanskrit criticism and firmly holds that literature cannot be a means to any end. In spite of this, he is a little uncomfortable about the new literature, its obscurity and immorality. He argues fairly in terms of polite dissent from the dominant school. Sahasrabudhe puts forth his views aggressively. He calls the other schools dogmatic and perverse. There are, he says, no "thinkers of power" in India. Our very genius is dependent. It is because of this, he says, that obscurity and obscenity in literature are increasing. Rege is a prominent poet and expresses that approach to poetry on which the new school is based. A poet is an artist whose integrity consists in being true to himself. Therefore, today's poetry is essentially poetry. As to whether today's literature is repulsive and frustrated, he says that our society contains these elements and literature therefore reflects them. He regards content and presentation as one and inseparable.

V. N. Deshpande's *Vimarshini* contains articles on various topics. He has written research articles on topics old and modern, on Western poets and on such topics as the metres of Marathi. He thinks modern poetry deserves a hearty welcome, as its imagery is legitimate and awareness of futility is also legitimate. He disapproves of the use of English words, lapses in metre and the element of the macabre.

Gangadhar Gadgil's *Sahityache Manadanda* reviews some of the well-known books published before 1945. He has selected the best in every genre. Taking each of these famous books as a starting point, he discusses and compares each form. One may not agree with the choice of representative books, but his reviews are important as they revalue old classics in the light of the critical theories and methods of the last decade. The survey mentions several other critics, among them Shri Setu Madhava Rao Pagdi, who has introduced some Urdu poets to Marathi readers with select translations.

The article on miscellaneous writings by B. K. Galgali covers books on many topics. He mentions N. S. Phadke and Keshavrao Bhole, who have written on music. Phadke feels that the fine age of music is over; Bhole has discussed classical music and comparatively light music in plays, films and over the air constructively and makes suggestions. In humour, Galgali mentions especially P. L. Deshpande's *Vyakti and Valli*, which comprises 18 comic character-sketches, all of men. Other humorists men-

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tioned are Bal Gadgil and Shamrao Oak.

Vyasaparva by Durga Bhagwat tries to show the manner of character delineation in the *Mahabharata* and in the process she examines the striking qualities of some of those characters that have left lasting impressions on each Indian mind. Her discussion is scholarly and telling. The examination of the tragedy of Karna is particularly fine. Occasionally her opinions seem open to dispute and some interpretations seem to suffer from an anachronistic application of a modern perspective to epic characters. Nevertheless on the whole it is a thoughtful book which performs the difficult task of setting out in an orderly way the indications of character scattered through the vast epic.

There is a study by M. R. Valambe on Orthography in Marathi, book reviews, and an invaluable index of books published in 1962.

The value of this issue might well be represented by what Professor C. S. Lewis says in *An Experiment in Criticism*:

At the top [of those who have helped him "to understand and appreciate any great work of literature or any part of one"] comes Dryasdust. Obviously I have owed, and must continue to owe, far more to editors, textual critics, commentators and lexicographers than to any one else.... I must put second that despised class, the literary historians; I mean the really good ones like W. P. Ker or Oliver Elton. These have helped me, first of all, by telling me what works exist. But still more by putting them in their setting; thus showing me what demands they were meant to satisfy, what furniture they presupposed in the minds of their readers. They have headed me off from false approaches, taught me what to look for, enabled me in some degree to put myself into the frame of mind of those to whom they were addressed. This has happened because such historians on the whole have taken Arnold's advice by getting themselves out of the way. They are concerned far more with describing books than with judging them.

The writers in this issue approach by a good way this ideal.

AMBIKA SARKAR

SANSKRIT

The Union Ministry of Education has appointed MM. D. V. Potdar, Vice-Chancellor of the Poona University, Chairman of the Central Board for Sanskrit in the vacancy caused by the demise of Shri Patanjali Shastri.

MM. D. V. Potdar declared published *Sanskrit Marathi Subhashita Kosha* (Part I) prepared by Shri L. G. Vinze at a function held at Bombay on May 5th. The *Subhashita Kosha*

contains a number of Aryan Sanskrit Foundation, Chennai and Ganga in Sanskrit which Shri Vinze has translated into versified Marathi in the same metre as in the original.

ANANDRAO JOSHI (Nagpur)

SINDHI

The Sindhi world of letters has become the poorer in the death of Shri Bhuromal Chandiram Ramrakhiani, who passed away in Bombay on April 15th at the age of 58. Shri Bhuromal started his journalistic career in 1924 as a proof-reader in an English weekly in Karachi. By dint of hard work he rose to the post of an acting editor of *Hindi*, the foremost leading Sindhi daily of Sindh. At the time of his death, Shri Bhuromal was a senior sub-editor of *Hindustan*, a Sindhi daily of Bombay.

Among his publications, mention may be made of *Mahayogi Aurobindo Ghosh* (1928), *Jagat Guru Mahatma Gandhi* (1935), *Bharat Bhushan Pandit Madan Mohan Malaviya* (1936), *Bhagat Kanwarramjo Jivanchartar* (1939) and *Netaji Bose* (1942), all biographies.

Shri Bhuromal was associated with *Hindustan* for over a quarter of a century and with many religious organizations of Bombay.

KRISHIN J. HEMRAJANI

TAMIL

Inaugurating the third Children's Literary Conference at Rajaji Hall, Madras, on May 20th, the Vice-President Dr. Zakir Husain observed that children needed stories and other forms of literature especially written for them. Well illustrated stories and tales should encourage the child's natural feeling of belonging, to one people and to the human family. He stressed the importance of writing biographies for children. He recommended the setting up of book clubs for children on the lines of those obtaining in America.

Shields were presented to two outstanding writers for children, Shri N. Natesan (Raji) and Shri Al. Valliappa. Certificates of merit were given to the Saiva Sidhanta Publishing Society and Kalaimagal Publications in appreciation of their publications for children.

Earlier an exhibition of books was declared opened by Shri M. Bhaktavatsalam, Minister for Education, Government of Madras. Various publishing concerns in different languages including the Sahitya Akademi participated in the exhibition.

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 On the next day a symposium on "The Growth of Children's Literature with Special Emphasis on Recent Experiments" was organized. Shri A. Srinivasaraghavan presided. The participants were Shrimati Anjali Sircar (Bengali), Shri R. Sarangapani (Hindi), Shrimati C. Ammani Kutti (Malayalam), Shri C. Radhakrishna Sharma (Telugu) and Shri K. S. Madhavan (Tamil).

Shri S. Ramachandra Aiyar, Chief Justice of Madras, distributed prizes to the winners in the Novel Competition held by the Children's Writers' Association. Shri Aiyar observed that children indeed enjoyed stories but serious writing calculated to promote children's thinking was also needed.

On the concluding day the Minister for Industries, Shri R. Venkataraman, pointed out the need for a co-operative publishing society to give a fillip to the children's book industry and said that such a society would ensure consistency in the quality of production and improve healthy relations among authors.

T. MADHAVA RAO

TELUGU

The 44th Death Anniversary of Kandukuri Viresalingam Pantulu was observed at Rajahmundry in the Hitakarini Samaj premises on May 27th, 1963. Meetings were held both in the morning and evening in "Ananda Udyana," where he lived and worked for the eradication of social evils of his day. Tributes were paid to the intrepidity, steadfastness of purpose and indomitable will of the great reformer and man of letters who could be rightly called the "Father of the Renaissance" in Telugu.

The Andhra Pradesh Government appointed two committees last year to plan and celebrate the birth centenaries of Shri Viresalingam and Shri Gurazada Appa Rao. The functions were held with great éclat at Hyderabad (as also at other important towns) during the course of the year. The Viresalingam Centenary Celebrations Committee brought out a souvenir on the occasion, entitled *Yoga Purushudu — Viresalingam*. The volume is a sumptuous one, well got up and excellently printed, containing articles by eminent people on the life and work of Viresalingam in all their manifold aspects. The Souvenir is packed with information and will undoubtedly serve as a reference volume on the subject. The Committee deserves our congratulations.

★ ★ ★ ★ ★

Shri Chidambaram Ayya Kamin Foundation, Chennai and eGangotri, in the Sastras and a Sanskrit lecturer in the Andhra Yuvati Kalasala, Rajahmundry, passed away on May 27th, after a brief illness. Besides his scholarship in the Sastras, he possessed a wide and profound knowledge of literature in Sanskrit and Telugu. His exposition of the Sastras was lucid and analytical. He specialized in the Mantra Sastra and even did some original research work in this line.

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The Andhra Pradesh Sahitya Akademi has published a collection of short stories in Urdu translation from the Telugu titled *Telugu Afsane* containing stories of Padmaraju, Gopichand and others.

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Shri D. V. Krishna Sastry, the well-known Telugu poet, has been appointed Adviser of Telugu Programmes, All India Radio, Vijayawada, Hyderabad and Madras stations.

POTHUKUCHI SURYANARAYANA MURTY

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At an impressive and well-attended function in the Y.M.C.A., Narayanaguda, on May 26th, 1963, Shri Bhoti Bheemanna dedicated his poetic work *Prakrutilo Manava Prakruthi* to Shri Vidyaratna Nidadavolu Venkatarao, a well-known scholar and Head of the Department of Telugu, Madras University. It was Shri Venkatarao's 60th birthday. The meeting was arranged under the joint auspices of the Navya Sahiti Samiti, Hyderabad, Andhra Viswa Sahiti and the Sukhela Niketan. Shri Devulapalli Ramanuja Rao, Secretary of the Sahitya Akademi, presided.

Dr. Divakarla Venkatavadhani gave a critical summary of the work and Shriyuts Khandavalli Lakshmiranjanam, Tapi Dharma Rao, Deepala Pitchayya Sastry and Rajagopal and the present writer praised Professor Venkatarao's work. Replying to the felicitations, Shri Venkatarao narrated his struggle in life and spoke of his keen interest in the field of research and criticism.

The Andhra Viswa Sahiti also organized a literary gathering on May 25th, at the Y.M.C.A., Hyderabad, to honour Shri Nidadavolu Venkatarao.

POTHUKUCHI SAMBASIVA RAO

BOOK REVIEWS

Muthassi. By BALAMANI AMMA. Malayalam. (Mathrubhumi Printing and Publishing Co. Ltd., Calicut. 50 pp. 1962. Re. 1.00) Women have not been the authors of much that is interesting in Malayalam literature. Shrimati Balamani Amma is an exception. It would appear that she set out with a definite aim in poetry: to unravel the mysteries of womanhood, as she grows from age to age, enveloped in adolescent sighs, thrilled by romantic dreams and vision, called to motherly duties and cares and finally preparing to retire to her nook, a satisfied and ruminating grandmother. The communication of this experience through a somewhat individualized language is her contribution to Malayalam poetry. It is sometimes interesting how she sets native themes in relation to their past tradition, almost with a touch of genius! The present volume, *Muthassi*, meaning "Grandmother," shows how her art has matured.

V. V. MENON

The Stork and The Shrimp. By DO VANG LY. (Siddhartha Publications, Private Ltd., Delhi. 110 pp. 1959. Received late Rs. 5.75) Mr. Do Vang Ly is a young Vietnamese official now posted at New Delhi. Despite considerable Western influence and international travelling he is deeply Asian at heart. His stories are, therefore, peopled with demons, kings, animals, rivers, mountains, trees and flowers—heroes quite familiar to us in India—besides ordinary men and women; for we are not only perennially interested in such subjects but delight in such allegories and easily understand them.

There are 34 tales, mixed at random in a slim volume, which is both elegantly got-up and excellently printed on good paper. All of the tales are narrated in the placid medium of the *Panchatantra* fable that is part story and part personal observation, as if the author were some benign ancient who is also a philosopher of long standing, droning out bedtime stories to a collection of grandchildren.

None of the stories are connected with each other, and yet there is something tangible that binds them together in a pleasing pattern of muted tones that shift and change constantly, from tender fulfilment to a drily humorous dig in the ribs; from stark futile tragedy to unquestioning love and self-sacrifice; and through them all is retained the special atmosphere of

fantasy. Interwoven into the fabric are sudden sharp down-to-earth remarks: "... a real episode would have ended here, but fortunately this is a story and it goes on." In fact, Mr. Do Vang Ly is almost himself an "ancient" (he is particularly fond of this word), smiling and sugar-coating the bitter pill and seemingly refraining from stating a moral in each ghoulis tale.

Not all the stories, however, are clear allegories or concealed episodes from personal experience. Here and there a casual frivolity has crept in, which somewhat detracts, for the most notable feature of Mr. Do Vang Ly's writing is its sustained aura of peace and wisdom: a gentle brook flowing calmly amidst dark shadows and sparkling sunshine unmindful of its surroundings, teaching us to cultivate non-attachment to all worldly things. Is not life itself, he says, ephemeral?

GOPI GAUBA

Kraunch Badh. By DWARIKA PRASAD MAHESHWARI. Hindi. (Ramnarain Lal Beni Madhav, Allahabad. 74 pp. 4th edition, 1962. Re. 1.00) This is a long narrative poem based upon the classic story of how Valmiki was moved to magnificent poetry by the killing of one of a pair of kraunch birds. The poet has skilfully utilized this incident to convey his feeling for nature and her beauties. Shri Maheshwari is essentially a poet of the true, the good and the beautiful. He is not bound by any isms. None the less his approach to human problems is sympathetic and he appeals to the higher self of man. He believes in the brotherhood of man and has woven this belief into his poetry. His language is simple and yet appealing. As a matter of fact this book is a very good example of harmony between the ancient Indian ideals and such modern values as are being propagated by UNESCO and other bodies devoted to the unity of mankind and universal brotherhood.

SITA RAM JAYASWAL

Our Culture. By C. RAJAGOPALACHARI. (Bharatiya Vidya Bhavan, Bombay. 51 pp. 1963. Rs. 1.50) This neatly brought-out book on Indian culture contains three lectures delivered by Shri C. Rajagopalachari in Bombay under the auspices of the Bharatiya Vidya Bhavan. Giving a broad definition of culture, Rajaji says that it is the sum-total of the way of living built up by groups of human beings and transmitted from one genera-

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 tion to another. In this way of living music, dancing, pictorial arts, sculpture, architecture and the like have their rightful place, but they by themselves do not constitute the culture of a people. It has to be noted, however, that the fine arts also have their roots in the basic culture of the people. As Sri Aurobindo, one of India's greatest sages and saints, has said, "India's best achievements in thought, art, literature, society were the logical outcome of her religious, philosophical culture."

In his lectures Rajaji emphasizes that it is the ancient scriptures with their emphasis on moral and spiritual values that have continued to mould our culture through countless generations. A man of culture, says Rajaji, is free from the vices of meanness, dishonesty, cruelty and hypocrisy. He is kind, considerate, courteous, frank, charitable and generous. A man of culture does not need the compulsion of State-made laws to practise good behaviour. He adopts good or socially useful behaviour because he knows that virtue is its own reward.

Rajaji deprecates modern materialism, which breeds selfishness and greed. With considerable vehemence he observes:

If there is any honesty in India today, any hospitality, any charity, any philanthropy, any tenderness to the dumb creatures, any aversion to evil, any love to do good, it is due to whatever remains of the old faith and the old culture.

According to Rajaji the general belief of the mass of the Indian people in the inexorable law of Karma and the transmigration of soul shapes their cultural life. There is no doubt that this belief goes a long way towards making people adopt a cultural pattern which is in their interest and that of their fellow men. Whoever propagates materialism and preaches that this life is the be-all and end-all of all existence paves the way for a pattern of life that breeds selfishness, greed, hatred, strife, violence, dishonesty and hypocrisy.

Concluding his series of lectures Rajaji observes that on the whole our culture and our sense of values still lean towards spirituality, and offers a fervent prayer: "May this learning be a permanent feature of our national culture and may our way of life grow into being one with *Dharma*, which alone can firmly support and sustain national life." All those who are appalled by the insidious inroads of materialism and *adharma* in our national life will heartily join Rajaji in his prayer.

PHIROZE J. SHROFF

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RUSTAMJI MEHTA. (Shri R. D. Sidhwa, 53 Queen Road, Bombay 1. For private circulation) This beautiful volume is a result of years of study by the veteran Gujarati scholar and writer, Shri P. R. Mehta, of Karachi. He is a well-known name in the world of Gujarati letters. That he has taken pains to produce this very interesting, informative and scholarly book at the ripe old age of 83 years speaks much for his enthusiasm and love for the art of painting.

This book, as the writer suggests in his sub-title, is an elementary guide to painting. It makes it easier for both high-school and college students as well as for lay readers interested in the subject to understand the principles underlying the production of a work of painting. The colour and contour, light and shade, volume and perspective — everything connected with this art — is so presented and explained that even the uninitiated can understand what painting is.

The language used is simple yet rich. The printing is beautiful and the illustrations contain some masterpieces. It is a volume worth possessing and the author and his friends deserve a high degree of praise for presenting such a beautiful volume free of charge to the art-loving people of Gujarat.

The book has a preface by the veteran art-critic Shri Ravishankar Rawal and a letter of appreciation by the well-known painter Shri Shiavax Chavda. Every lover of the art of painting should go through this very valuable book.

GULABDAS BROKER

NEW PUBLICATIONS

OF OUR MEMBERS

[Members of the P.E.N. All-India Centre are requested to inform us of omissions and to keep us advised of their current publications in any language for mention in these columns month by month. The data required are the language, if other than English, the title of the book in Roman script, with its English translation, the name of the publisher, the date of publication and the price.—Ed.]

MANSUKHLAL JHAVERI

Kavya-Vimarsha (Reflections on Poetry). (Vora and Co. Pvt. Ltd., Bombay 2. 192+8 pp. 1963. Rs. 3.50)

GURDIAL MALLIK

Gitanjali — ek Adhyayan (A Study of Poet Tagore's *Gitanjali*) Hindi. (Granth Vitan, Patna 1. 64 pp. 1962. Re. 1.00)



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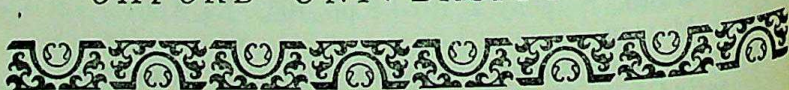
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2. In all circumstances, and particularly in time of war, works of art, the patrimony of humanity at large, should be left untouched by national or political passion.

3. Members of the P.E.N. should at all times use what influence they have in favour of good understanding and mutual respect between nations; they pledge themselves to do their utmost to dispel race, class and national hatreds and to champion the ideal of one humanity living in peace in one world.

4. The P.E.N. stands for the principle of unhampered transmission of thought within each nation and between all nations, and members pledge themselves to oppose any form of suppression of freedom of expression in the country and community to which they belong. The P.E.N. declares for a free press and opposes arbitrary censorship in time of peace. It believes that the necessary advance of the world towards a more highly organized political and economic order renders a free criticism of administrations and institutions imperative. And since freedom implies voluntary restraint, members pledge themselves to oppose such evils of a free press as mendacious publication, deliberate falsehood and distortion of facts for political and personal ends.



Membership of the P.E.N. is open to all qualified writers, editors and translators who subscribe to these aims, without regard to nationality, race, colour or religion.

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**P**OETS
LAYWRIGHTS**E**DITORS
ESSAYISTS**N**OVEL-
ISTS**A WORLD ASSOCIATION OF WRITERS**

THE INDIAN P.E.N.

THE ORGAN OF THE P.E.N. ALL-INDIA CENTRE

Editor :
SOPHIA WADIA

Assistant Editor :
IQBAL BAKHTIYAR

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THE INDIAN P.E.N.

THE ORGAN OF THE P.E.N. ALL-INDIA CENTRE

VOL. XXIX

AUGUST 1963

No. 8

KANNADA LITERARY JOURNALS

A study of the history of Kannada literature reveals that the development of literature in Karnataka owes much to royal patronage. This patronage continued, though intermittently, right up to the times of Chikkadevaraja Wodeyar, Ruler of Mysore (1672-1704), who was himself a poet and composer of no mean order. During his reign, and subsequently during the reign of Mumtaz Ali Krishna Raja Wodeyar (1794-1868), a good crop of prose works came up for the first time in the field of Kannada literature. And thus was laid the foundation for the development of a modern prose style in Kannada which could conveniently be adapted to journalistic purposes.

There was of course this popular medium of expression ready to hand. But the foremost major factor that shaped the course of journalistic writing in the Kannada country, as in other parts of India, was the impact of Western influence after the gradual conquest of India by the English. The other factors of immediate consequence were historical events which provided the necessary impetus for the starting of journals in Kannada. The Kannada country suffered badly at the hands of the East India Company, who dismembered Mysore when they conquered Tipu Sultan in 1799 and incorporated sizable chunks of the conquered territory into the Bombay and Madras Presidencies and handed over another large chunk to the Nizam of Hyderabad as prize for his assistance, keeping Coorg as a separate unit under the direct administration of a commissioner. The residual part was handed back to the ruling dynasty of the Wodeyars, and it continued to be called by the old name of Mysore. Thus, the Kannada people came under five different administrations. As a result, the growth of the Kannada language and literature suffered a severe set-back in all parts of Karnataka, except the Mysore State. The Kannada people soon began to feel that they had been treated unjustly, and a natural unquenchable desire to be reunited stirred in their hearts. The names of a few journals

When we speak of purely literary journals, we have naturally to turn our attention to monthlies and quarterlies. While the political aspirations of the Kannada people sought expression through dailies and weeklies, the cultural and literary aspirations manifested themselves through the publication of monthlies and quarterlies. The earliest of these seems to be *Vagbhoo-shana* (1898), which later became the literary organ of the Karnataka Vidyavardhaka Sangha of Dharwar, a pioneer literary institution started in the first decade of this century. This was followed by others in quick succession. *Suvasini* (1900) was sponsored by the trio — Panje Mangesha Rao, Ullal Mangesha

Rao and B. M. Srikantia, M. N. Kamath and Masti Venkatesha Ayyangar. This journal was mainly meant to serve the interests of womenfolk and children. *Sudarshana* of Dharwar, *Madhura Vani* (1912) and *Vidya Dayini* (1919) of Mysore, *Krishna Sukti* of Udipi and *Kannada Nudigannadi* (1904) of Madras did pioneering work in setting up literary standards and encouraging new literary forms, particularly the lyric and the short story, which were at that time being experimented on by Panje Mangesha Rao, B. M. Srikantia, M. N. Kamath and Masti Venkatesha Ayyangar.

Kavya Manjari (1892-97) and *Kavya Kalanidhi* (1899) of Mysore, both edited by M. A. Ramanuja Iyengar and S. G. Narasimhachar, were not journals in the strict sense of the term. But both of them were published periodically and were exclusively devoted to the publication of classical works in Old Kannada written by ancient major poets like Ranna, Janna and Nagavarma and a host of other minor poets. *Karnataka Granthamale* of Mysore, started at a later date by Professor B. Krishnappa, belonged to the same category. *Sadbodha Chandrike* of Dharwar, which started publication in the early '20's, though in the nature of a journal, was mainly devoted to serializing the novels of Galaganatha, one of our famous early novelists. A few of the above journals were short-lived and the rest ceased publication after a considerable period of useful existence.

Three or four journals stand out prominently by virtue of their high literary value and continued existence right up to the present time. Of these, *Kannada Sahitya Parishat-Patrike*, the quarterly journal of the Kannada Sahitya Parishat, started in 1915, is of special significance. It happens to be the only learned journal devoted exclusively to the promotion of study and research in the different branches of scholarship in Kannada. The other two journals which have carved out for themselves a warm place in the hearts of the connoisseurs of Kannada literature are *Prabuddha Karnataka* and *Jaya Karnataka*. *Prabuddha Karnataka*, a quarterly, was started by Professor A. R. Krishna Sastri in 1918 under the auspices of the Karnataka Sangha of the Central College, Bangalore, and its main aim was to bring to light the latent talents of students in the field of creative writing and literary criticism. As the journal developed in strength and scope, many noted scholars and authors of the day became its regular contributors, and enriched its pages by varied literary fare. Nearly fifty books of lasting value by eminent Kannada authors were born out of the pages of this outstand-

ing periodical. In 1932 the University of Madras took over the journal. It has only changed hands, that is all.

Jaya Karnataka, a monthly, was started in the early '20's by Alur Venkata Rao, the grand old man of Karnataka, a veteran fighter for the cause of Kannada and the unification of Karnataka. It drew around it a band of talented young writers (Geleyara Gumpu) like D. R. Bendre, V. K. Gokak, R. S. Mugali, Sali Ramachandra Rao and others, who have now become famous poets and authors, to work for it. For a long time it was looked upon as the "Modern Review" of Karnataka, breathing through its pages the same fighting spirit. This journal also has changed hands, and has reoriented itself to meet varying requirements.

Jeevana is another monthly noted for its high literary quality. It was taken over by Masti Venkatesha Ayyangar, the famous Kannada short-story-writer, about fifteen years ago, and it reflects his cherished ideals, upholding human values in life and literature. It is almost an extension of his personality — an embodiment of refinement and culture.

Jayanti of Dharwar is ably edited by the well-known poet Anandakanda. *Saraswati*, edited by Shrimati R. Kalyanamma since its inception three decades ago, is probably the only magazine edited by a woman writer and catering to the tastes of womenfolk. During the '20's and '30's, Kannada could boast of a monthly *Rangabhoomi*, entirely devoted to drama and dramaturgy. It is a pity it had to stop publication. *Subodha* is a very old journal, and its founder-editor, Subodha Rama Rao, has been providing the youth with literature of an ethical value. *Shivanubhava* of Bijapur has done invaluable service to the cause of Veerashaiva literature by publishing the *Vachanas* of Basaveswara and other Veerashaiva saints, and the poetical works of Harihara (13th century). *Adhyatma Prakasha* of Holenarsipur is confined to the dissemination and interpretation of the Advaita school of philosophy, and to the publication of articles of religious interest. *Vikata Vinodini*, a very old journal, was for a long time the only one devoted to wit and humour, and now it is outshone by *Koravanji*, edited by Dr. M. Sivaram, who is a humorist *par excellence*. *Kasturi* and *Mallige*, both monthlies of recent origin, are fashioning themselves after *The Reader's Digest* of America and seem to be faring well. *Kathanjali* (1930), edited by A. N. Krishna Rao, was the pioneer among the story-magazines in Kannada; it stopped publication after a few brilliant years. It was followed by *Kathegara* and *Kathavali*.

which still ~~continued~~ ^{Digitized by} Arya Samaj Foundation Chennai and eGangotri

Shortly after World War II, *Yugantara* and a couple of other magazines attempted to echo the distant rumblings of the "Progressive" school of literature but they did not carry much weight with the majority of the reading public. Special mention must be made of *Sakshi*, which has appeared only last year. Gopala-krishna Adiga, a leading poet of the *Navya* (New) school, has edited it with commendable competence and its successive volumes are eagerly awaited by its limited circle of readers. Its appeal is bound to be limited for a long time to come.

There are a good many other literary journals in the rear, edited by individuals with little or no literary equipment, and they bear the same stamp of dull uniformity. Nevertheless, a considerable number of them are doing some useful work by providing readable material to their readers and giving encouragement to aspiring writers.

So far, no literary journal has had any financial success worth mentioning. They are generally unable to make even a token payment for contributions. They cannot attract commercial advertisements as the number of subscribers they command is very small. The cherished ideal of the Kannadigas — for which the early journals fought — has been realized and now the Kannada country is unified. This historical event has opened up new possibilities for both the newspapers and the literary journals in Kannada. They have a bright future, provided they prove their worth by maintaining quality at all costs.

M. V. SEETHA RAMIAH

ASIAN WRITERS' ANTHOLOGY

POETRY PRIZE

Mr. Sionil Jose, who is working on the Asian Anthology sponsored by the Philippines P.E.N. Centre, informs us that he has been able to obtain a donation of Rs. 2,500 from *The Times of India* as an annual award to be given to the best poetry contribution in the anthology. *The Asia Magazine*, as previously announced, has offered a \$500 award to the best short story.

The Eliot-industry seems inexhaustible: the thesis-writers and the potential research workers and the young university lecturers have always been fascinated by Eliot. Rightly perhaps, for there are very few men of letters who have the Order of Merit, the Nobel Prize, the Legion of Honour, the Fellowship of a College at Oxford and at Cambridge, and 18 honorary doctorates from universities in England, France, Italy and America. All these and his many more honours are the outward signs of the Grand Old Man of literature which tempt many critics. Besides, the dust of controversy has now settled and he is considered a classic to work upon. Together with Pound he is accepted as the creator of the "modern" movement; at the same time, in his own way he has recalled us to classical attitudes.

As one of the thesis-writers Dr. George has done a remarkable job in making "an analytical study of Eliot's works" and in endeavouring to see whether "there is an underlying unity of view in the various works of Eliot." On the face of it one must judge that there is no such unity. With "Ash Wednesday" he broke away from his social themes and embraced a religious view of which there is no trace in the earlier poems. George's reply is that underlying the work of both periods is an attitude which can be labelled existentialist.

This may not appear a very substantial discovery. In a way all modern poets, including Yeats, for example, are "existential." Professor Rajan in his informative Foreword helps the author considerably in the definition of existentialism as applied to Eliot. He says, "Nausea, dread, an intense awareness of the universality of death are... frequently held up to us as classic symptoms of the existentialist's engagement with reality." It cannot be denied that the total output of Eliot demonstrates these preoccupations.

But this definition gives only one side of the contradictory whole which is existentialism. The very name of the doctrine refers to its basic principle that existence precedes essence—reality is immediate; abstraction, generalization, theory have no part in reality. The distinctive feature of the existential philosophy is that despite this denial of the general, it attaches prime importance to the individual's responsibility to the world. It is

* *T. S. Eliot: His Mind and Art.* By A. G. GEORGE (Asia Publishing House, Bombay. 256 pp. 1962. Rs. 12.50).

this responsibility which is experienced immediately by George — nausea, dread, the awareness of death.

In both periods of his work Eliot betrays *Angst*. But in his later work has he not embraced a rational theology, which is incompatible with the existentialist's denial of the general?

George has endeavoured to answer this question. His answer is vehement and borders on blind adoration for his idol. He says, "Eliot treats the Christian doctrines, not as the dogmatic statements of rational truth, but as mysteries, into whose domain reason can never penetrate.

The hint half guessed, the gift half
understood, is Incarnation.

It is the deeply felt awareness of a great crisis, the prevalence of a sense of impending doom, and the pressure of anxiety that turned Eliot's attention to the sphere of religion. Eliot's approach to religion is thus existential and not intellectualistic.

George thus maintains a self-consistent thesis; whether his analysis is true to Eliot's opinions is however obscure.

It is idle to seek for Eliot's "philosophy" or body of ideas in his sources: it is to be gathered from his poems, reading them with an eye for the conceptual implications of his images. When one talks of a poet's philosophy, one generally means his use of imagery and symbols. We have for instance Yeats's essay, "The Philosophy of Shelley's Poetry," where he concentrates on the imagery. The philosophy of the poet is inseparable from his poetry; but if one looks for it, it is demonstrated in the imagery. If one goes by this test, it is difficult to agree with George that Eliot's Christianity is not a dogmatic statement of rational truth:

It thus appears that the essential elements in Eliot's philosophy of life are the religious existential theory of human nature, the doctrines of sin and original sin similar to those of Augustine, Pascal, Kierkegaard, and an Augustinian-Kierkegaardian theory of time and eternity.

It is a bold generalization, which it is difficult for a non-expert in the refinements of Christian theology to judge. However, such a discussion by a theologian of the poetry of a theologian is bound to afford gleams of illumination and George's chapters are rewarding even if finally unconvincing.

George is on firmer ground when he studies Eliot's poems analytically. Much of his analytical study is with reference to earlier critics and his agreement or disagreement with their views. But one feels the inadequacy of his handling of the use

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 of the *Gita* in the *Four Quartets*. Eliot's new apprehension of the *Gita* teaching has been thoroughly examined by the present reviewer in an article (in *The Literary Half-Yearly*, Vol. 3, No. 1; 1962). His chapters on Eliot's plays and literary criticism are useful; it is for every reader to discover Eliot's meaning afresh. It is a huge task to explore Eliot; as he wrote in *Little Gidding*:

We shall not cease from exploration
 And the end of our exploring
 Will be to arrive where we started
 And know the place for the first time.

George deserves our congratulations; for *T. S. Eliot: His Mind and Art* is not yet another book.

H. H. ANNIAH GOWDA

FOUR POEMS

QUESTIONS

Death passed the other day
 A man I knew went with him.
 I loved that man,
 His mind, his ways, his beady eyes.
 Why then has he left me?

Things seem as they used to be,
 The evening sky, the fireflies,
 My breathing's normal.

So who is death?
 If I sit and wait
 Will he pass before me?

ON REFLECTION

Is it love? I really wonder.
 I have known many
 And tried to love this one.

We laugh together
 And try to mingle each in the other,
 But we are always apart,
 Far away in thought
 Though our bodies touch.

His

DWDA

A small frail thing is born,
 A human growth at my breast.
 With a hard dry hand
 I hold this soft round thing
 Against my withered flesh.
 It must surely be my last.

UMA SITARAM

NOTES AND NEWS

In June a group of writers from a dozen countries including Czechoslovakia, Denmark, Iceland and Yugoslavia, met in Lahti, Finland, to discuss the theme "The Writer and Co-Existence." Patron of the seminar was Mrs. Sylvi Kekkonen, wife of the President of the Republic of Finland and herself a writer. Other subjects for debate included "The Writer and Prejudice"; "Minor Cultures and World Powers"; and "The Writer and Politics." The seminar was held to promote better understanding among contemporary writers.

* * * * *

A course of lectures on the art and culture of India was held recently in Buenos Aires by the East-West Committee of the Argentine National Commission for UNESCO. The course was inaugurated on April 25th at the University. 800 people registered for the course. The subjects treated were "An Introduction to the Culture of India," "Indian Epics," "Women in India," "Greco-Buddhist Art," "The Influence of Religion in Indian Art," "Poetry of India," "Indian Mediæval Art" and "Indian Miniatures."

—*Unesco Features*

*
* *

The Maharashtra Information Centre, started two years ago in New Delhi by the Government of Maharashtra, will shortly release a dozen publications in English written by well-known scholars and authors in Maharashtra. The main object of the Centre, the first of its kind in the capital, is to acquaint the people of other states with the history, literature and culture of Maharashtra and to disseminate information on various subjects and the problems of the State. It also collects information of interest to Maharashtra.

ANANDRAO JOSHI (Nagpur)

Arena, a bi-monthly brought out by the P.E.N. Centre for Writers in Exile (8 Egliston Road, London S.W.15), has completed two years with its March issue (No. 12). An excellent journal — each issue is almost a book — *Arena* contains 160 pages of creative and critical writing from all over the world but more especially by exiled writers. It is trilingual, publishing in English, French and German. Reading *Arena* is like looking through a kaleidoscope. Unfamiliar patterns of life and culture become colourfully visible. In these pages Russia, Hungary, Bulgaria, Poland and a dozen other countries come to life. There is an unmistakable note of nostalgia in most of this writing. It speaks particularly poignantly in poetry:

Strange your voice in my English street
For the ways you have won
An alien dust is on your feet
What cities call you son?

Paris and Warsaw knew our worth,
Athens and Brussels gave us birth
Amsterdam, Prague, Belgrade...

Much of the creative writing, short stories and poetry especially, is of a high degree of excellence. One feels glad indeed that there is at last a forum for these writers who otherwise would remain unread and unknown. The editors of *Arena* have ambitious plans. Number 12 is devoted to the short story. The next issue will be an Albanian one, the 14th Spanish and the September one a special drama issue. Our greetings and good wishes to them.

★ ★ ★ ★ ★

We have before us the *Bulletin* of the Israel P.E.N. Centre. It begins with a summary of its activities from June 1961 to January 1963. There are obituary articles on Hillel Bavli, a poet who lived in the States but carried on the tradition of Hebrew poetry, and the short-story-writer, poet and translator Sholmo Shpan. Shlomo Shpan translated Greek classical verse, which won him the Tschernichowski Prize.

A section titled Literary Fragments includes a short story with a historical background, "Sennacherib and the Elders of Byblos," and some fine poems on Jerusalem by various poets.

★ ★ ★ ★ ★

In keeping with their intention to bring out special issues devoted to literatures of individual countries the editors of *International P.E.N. Bulletin of Selected Books* have brought out Vol. XIII, No. 1, as a Yugoslavian issue. There is an article surveying Slovene literature by Bozidar Borko and reviews of their most outstanding books in recent years. This is an excellent way of furthering their objective to make known the literatures of other peoples, so that it becomes possible to know better and understand their ways of life.

P.E.N. MEETINGS

DELHI

INNER CONFLICT IN KALIDASA

A meeting was held under the auspices of the Delhi Group on June 25th at Sapru House, New Delhi. Shri Indra Chandra Shastri, retired professor of Sanskrit at the Banaras and Delhi Universities, spoke on "The Inner Conflict in Kalidasa."

Kalidasa, according to some critics, is the best poet of the East. Among his works, the *Meghdoot* and the *Shakuntala* have been translated all over the world. Though there is some controversy over his dates, he is believed to have lived in the 1st century B.C. at Ujjain and was one of the nine gems of King Vikramaditya.

Kalidasa was an excellent epic poet, lyric poet and dramatist. In his epic *Kumarsambhavam* he describes the inner conflict in Parvati's mind when she practises penance to obtain Lord Shiva's favour. Finally Shiva is pleased to accept her and she finds herself in a state of abashment and pleasure.

In another epic, the *Raghuvamsha*, Kalidasa reaches the climax of poetic perfection. Starting from King Dilip and his son Raghu, he describes the annals of Raghu's *kula* (family) right down to Rama and Sita, whose story is well known. The poet presents very touching scenes particularly when Rama, torn by inner conflict, decides as a monarch to banish his beloved Sita in accordance with the law of the land.

In his best play, the *Shakuntala*, Kalidasa beautifully depicts the conflicts in the minds of the hero, Dushyanta, and the heroine, Shakuntala. When the king falls in love with her, he hesitates to marry her, as he believes Shakuntala is the daughter of Kanva, the Brahmin saint, which she is not.

The *Mahabharata* by Arya Soma, Flourishing in Chennai and a Gangotri, a native of celestial Alaka, in the Himalayas, has been banished for a year by his master, Kubera, for neglecting his duties. He lives at Ramagiri in Madhya Pradesh and when the rains come, he is overwhelmed with a desire to send his love to his wife. Begging a cloud to be his messenger, he pours out his heart in a superb piece of poetry.

On being asked whether Kalidasa contributed any new spiritual thought, Professor Shastri held that he was a traditionalist like any other Sanskrit poet, though sometimes he chose to be different. His philosophy, if any, was of love and adoration of beauty.

The meeting ended with a vote of thanks.

MADHAV SINGH "DEEPAK"

THE LITERARY SCENE IN INDIA

BENGALI

Bengal recently celebrated with enthusiasm the birth anniversary of Bankim Chandra Chatterjee (June 26th, 1838-April 8th, 1894), recalling his unique contributions to Bengali prose style and diction. As one of the finest Indian products of English education, Bankim gave us the insight to examine impartially, according to the modern standard, vexed questions of law, morality and religion described in the *Shastras*.

As a courageous critic he enunciated three rules for himself: Reject outright (i) what is proved to be an interpolation; (ii) what is obviously an outlandish exaggeration; (iii) what is neither an interpolation nor an exaggeration, but bears the taint of an untruth.

With this method of approach he set about tracing the history (i) of the *Mahabharata*; (ii) of the Pandavas; (iii) of Sri Krishna, and taught us how to detect interpolations.

Discourses about Krishna received a masterly common-sense treatment at his hands and he was perhaps the first to emphasize the difference between the Krishna of the *Mahabharata* and the Krishna of the *Bhagavata*. His discussions of Krishna's life and mission remain as an embodiment of cool, rational and dispassionate thinking.

As a novelist he created history and was designated the Scott of Bengal. But he was more than a novelist. As an essayist under

the pseudonym 'Kamalakanta Chandra Ganguli' pathfinder and torchbearer. He created a spirit of nationalism by his immortal song *Vande Mataram*, though he was perhaps the first to acknowledge that England had taught us patriotism.

England (Engrej) is a great benefactor of India. She is teaching us new words and things which we had never known: what we had never seen before, never heard of, never understood. She is . . . showing us how to walk along tracks hitherto unknown to us. Many of the teachings are invaluable. Of the precious gems we are gaining from England's treasury of thoughts I would mention just two. They are love of individualism and nationalism. These are unknown to the Hindus.*

Sir Jadu Nath Sarkar as reported in *Amrita Bazar Patrika* of April 10th, 1946, said:

Bankim was the father of the Indian national movement in its present form and as a popularizer of modern thought and science he was one of the greatest benefactors of Bengal. This aspect of his life's work should be duly appreciated though we seldom remember it now.

Sir Jadunath added:

The best way of honouring Bankim's memory would be to follow his example of honest national service, regardless of popular slogans and irresponsible appeals to national vanity by demagogues.

A writer of immaculate prose, scintillating with humour often melting into pathos, a resourceful critic and editor of two magazines, *Prachar* and *Banga Darsan*, Bankim Chandra will live long as a teacher, a prophet and seer. Many of his books have been translated into different languages. Bengal will not willingly let him die. Rabindranath drew the eyes of the outside world towards us. Bankim Chandra asked us to turn our eyes upon ourselves.

ENGLISH

History of the Freedom Movement in India by Dr. R. C. Majumdar (Firma K. L. Mukhopadhyaya, Calcutta. Vol. 1. 556 pp. Vol. 2. 562 pp. Rs. 15.00 each) constitutes a good rival to Dr. Tara Chand's book of the same title (Publications Division, Government of India, Delhi. 400 pp. Rs. 10.50) While only the first volume of Dr. Tara Chand is out, Dr. R. C.

* *Bibidha Prabandha* (Sahitya Parishad' edition, Bankim Chandra Series), p. 144.

Majumdar is almost ready with the third bringing the story up to the attainment of Independence in 1947. As it was under the direction of Dr. Majumdar himself that the Government of India had made an early beginning in collecting material for writing the *History*, his independent effort has a special significance. In fact, there is an Appendix to his Vol. 1, giving an outline of the history of the writing of the *History of the Freedom Movement in India*.

In his first volume Dr. Majumdar covers the period up to 1905 and, in the second, 13 more years, bringing the history forward to the end of 1918. Dr. Tara Chand's first volume, however, covers the period up to 1857. The first attempt to gain freedom, as the 1857 rising is described, will be included in his second volume.

Dr. Tara Chand's first volume provoked strong criticism and the Government, as the publishers, seem to have adopted a cautious attitude to publishing the second.

The freedom of the entire subcontinent of India is an extensive topic and popular movements from all the regions constitute too wide a subject for a single writer. Dr. Tara Chand seems to have gone far beyond the national movement; he has traced the social and commercial conditions of Europe as well in describing the Indian Freedom movement. He has made a subtle distinction between independence (a negative concept) and freedom (something more than mere absence of foreign control). Be that as it may, in Dr. Tara Chand's first volume the beginnings of the Indian freedom movement are not even in sight. Dr. Majumdar on the other hand, comes to grips with the main issue in the first 100 pages of his first volume.

S. R. TIKEKAR

GUJARATI

The report of the 20th session of the Gujarati Sahitya Parishad, which was held at Ahmedabad in 1956, is now out in book form. It contains a vivid and detailed programme-wise description of the sessions in more than 400 pages and is priced at Rs. 7.00. Though the report has been published somewhat late, it is a volume which will be very useful to the student of Gujarati literature. We offer our best compliments to the Secretaries of the Sahitya Parishad on it, but would request them in future to bring out such reports soon after the sessions.

★ ★ ★ ★ ★

The Gujarati literary world has lost a great humorist in the sad demise of Shri Jadurai Khandhedia. When the famous jour-

nal *Visami Sadi* was being published, under the editorship of the late Haji Alarakha Shivaji, writers like Shri Masta Fakir, Shri "Olia Joshi" and Shri Khandhedhia wrote sketches and articles full of humour and satire for it. Though Shri Khandhedhia devoted much time to his profession, he found time to bring out quite a few collections of humorous writings. *Faiba Kaki* is one which has become very popular.

GIRIJASHANKAR K. VYAS

MALAYALAM

Arrangements are being made to hold the 28th annual session of the Kerala Sahitya Parishad at Trivandrum in the third week of August. It is expected that Dr. S. Radhakrishnan, who will be at the State capital for the Independence Day celebrations, will inaugurate the Parishad session. An influential Reception Committee with Shri Alexander Parampithara (Speaker, Kerala Assembly) as Chairman, has been formed for the purpose.

The first meeting of the Kerala Sahitya Parishad was held at Edappalli (near Cochin) in April 1927. Annual sessions were not held every year; therefore the Silver Jubilee session was held only in May 1956. A number of distinguished writers from other language areas have attended the meetings of the Parishad. Unfortunately, political differences resulted in one section of the old workers keeping away from the Parishad. This led to a sad stalemate although the routine activities like the publishing side, the Parishad Book Stall and the journal *Sahitya Parishad* went on as before. Now an earnest attempt is being made to put new life into the organization and to make it what its original sponsors, Vallathol, Ullur and Ramavarma Attan Thampuran, wanted to make it, a common platform for all writers in Kerala. If that objective is gained, even to a limited extent, the Trivandrum session will go down in history as a landmark in the life of this premier literary organization in Kerala.

★ ★ ★ ★ ★

Sameeksha (Madras) edited by Shri M. Govindan is a notable Malayalam quarterly on the lines of *Quest* and *Encounter* both in quality and ideology. In the two numbers already published almost all the leading rightist writers are represented. Shri M. V. Dewan, the well-known Kerala artist who has recently been appointed Secretary of the Madras Lalitakala Akademi, is the art editor. In the first number two special features were "Why Do I Write?" and "Creation and Criticism." The Malayali con-

A similar journal, *Gopuram*, was published at Trivandrum a few years ago but was unfortunately short-lived. All lovers of Kerala literature and culture will wish a long life to this new venture.

It is gratifying to note that the Government of Kerala has bought shares worth Rs. 2,52,000 in the authors' co-operative society which owns the National Book Stall, Kottayam. This has been done as part of a Government measure to foster the co-operative movement in the State as envisaged in the Third Five-Year Plan. The total paid-up capital of the Society has now become Rs. 5,12,000. It may also be mentioned that 17 persons have each taken shares for Rs. 5,000, the maximum permitted to an individual by the bye-laws.

Shri P. Kesava Dev's *Ayalkar* (Neighbours) is a long novel (National Book Stall. 410 pp. Rs. 5.00) which gives a vivid account of the social changes that have taken place in Kerala during the last half-century. As the author points out in the Preface, three facts prominently stand out during that period. The matriarchal system of inheritance, a relic of the mediæval period, has ceased to exist. The Nair community which affected this change has not yet passed out completely from the travail. The Tiya (or the Ezhava) community, inspired by Shri Narayana Guru, and ably supported by his disciples N. Kumaran Asan (the great poet), T. K. Madhavan and K. Ayyappan, won the struggle for equal rights in a progressive State. Strongly backed by the organized Church, the Christian community came to the forefront both economically and educationally. All these major trends are skilfully portrayed in this novel. It won wide appreciation when it was serialized in the *Mathrubhumi Illustrated Weekly* (Calicut).

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During his two days' visit to Nagpur Shri Y. B. Chavan, Defence Minister of India, declared published a research work, *Marathi Warnochchar Vikas*, at a function organized by the Vidarbha Sahitya Sangh on June 7th. The research work is a thesis on the evolution of pronunciation in Marathi, submitted for his doctorate by Principal Dr. D. H. Agnihotri of Wani and published by the Sangh.

Dr. V. B. Kolte, Principal of the Nagpur Mahavidyalaya, presented on this occasion a copy of *Murti-prakash* to Shri Chavan. It is an old Mahanubhao work edited by Dr. Kolte and published by the Vidarbha Samshodhan Mandal of Nagpur.

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Shri Anantrao Bhalerao, editor of the bi-weekly *Marathawada* (Aurangabad), presided over the 16th session of the Marathi Journalists' Conference held at Ahmadnagar on June 1st and 2nd. The Chief Minister of Maharashtra, Shri M. S. Kannamwar, while inaugurating the session, suggested that the conference should raise a fund to help journals and journalists in distress. An exhibition of Marathi periodicals arranged on the occasion was opened by Shri M. S. Kirloskar (Poona). The next session will be held at Chanda (Vidarbha).

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The Marathi Grantha Prakashak Sabha (Bombay), which held its annual meetings at Poona, organized a function on May 26th to honour seven Marathi publishers who have this year completed 25 years in the business. The highlight of the function was a symposium on "Writers' Expectations from the Publishers," in which writers and publishers of repute were to participate. Unfortunately, the symposium ended abruptly owing to some objectionable remarks by a local publisher. An exhibition of Marathi books published during the last 25 years was opened by Shri P. L. Deshpande.

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Shri M. K. Paralkar (aged 33), a well-known artist and poet of Nagpur, who has composed 11,000 devotional songs in the *Abhang* metre, dedicated them to the famous idol of Vithoba in Pandharpur, where thousands of pilgrims flock twice a year. On June 13th he went to Poona by train and thence proceeded to Pandharpur on foot, visiting Dehu and Alandi on the way. Shri Paralkar carried the heavy load of manuscripts on his head during this journey on foot.

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News in 1917.

i) Shrimati Indumati Wartak declared published a life-sketch of Rajamata Jijabai (Shivaji's mother) written by the Chief Minister, Shri M. S. Kannamwar. The function was held at Jijabai's birthplace, Shindkhed Raja (Vidarbha) on June 17th on the occasion of her 29th death anniversary.

ii) The Marathi Literary Conference will henceforth be held under the auspices of the Marathi Sahitya Mahamandal (Bombay) which was formed last year as a federation of four regional literary associations in Maharashtra.

iii) Shri P. Sawalaram presided over the fourth session of the Marathi Tamasha Parishad held at Sangli at the end of May. The session was inaugurated by the Chief Minister, Shri M. S. Kannamwar.

ANANDRAO JOSHI (Nagpur)

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Dr. Sarojini Babar is an indefatigable writer, her forte being folklore. As Chairman of the Folklore Committee of Maharashtra she has brought out an excellent volume, *Ja Mazya Mahera* (Department of Publicity, Maharashtra, Bombay. 556 pp. + art plates. Rs. 3.50). It contains Marathi folk-songs, most of them expressing the feelings of the newly married wife about her mother's home (*maher*). The songs and sayings collected by various writers from many corners of Maharashtra and elsewhere have universal appeal; their naturalness give them a charm all their own. The simplicity of expression goes home to the heart.

This bulky volume includes about 120 writers. In the first part 15 articles on different aspects of folklore have been included; the second part (the core of the book pp. 219-445) is devoted to songs and poems composed by unknown poets which have survived by oral tradition. Popular riddles and proverbs are classed separately (pp. 455-550). The collection is impressive, well printed and attractively got up.

There is no table of contents. Where the lists of contributors are printed page numbers of contributions are not given. Nor are the names arranged alphabetically. This naturally makes it very difficult for the reader. Surely a departmental publication should have given some thought to this!

* * * * *

In the midst of founding a state and managing its far-flung affairs, Chhatrapati Shivaji could not but neglect his family

lite. The growing mind of his son and heir-apparent to the throne, Sambhaji, demanded (especially as the prince had lost his mother very early) a paternal and personal attention which was not available. The resulting situation during Shivaji's last days forms the theme of a powerful and gripping play by Shri Vasant Shankar Kanetkar, *Rayagadala Jenva Jag Yete* (When Raigad Awakes) (Popular Prakashan, Bombay. 109 pp. Rs. 4.00)

In a longish "epilogue" Shri Kanetkar has discussed the historicity of his theme, scanned the available material and explained why he thinks there was injustice to Sambhaji at the hands of his father. He has underlined the fact that the play is an artistic creation and that it should be judged as such.

As a chip of the old block, Shri Kanetkar (son of the poet Girish) inherits a love of literature. Three of his previous plays have already established him as a playwright who is popular both with the reader and the theatre-goer. The books have run into many editions. Besides, he has written three novels during 1950-6 which have also run into second editions.

* * * * *

Bhasha ani Samskriti (Language and Culture) (Mouj Prakashan, Bombay 4. 138 pp. Rs. 7.50) by N. G. Kalelkar, is a strikingly new book on linguistics. In fact, it is the first book of its kind, dealing with Marathi and its grammar, its many dialects, its orthography, its relation to culture and literature. In nine chapters the subject is handled scientifically. Shri Kalelkar writes provocatively; he makes the reader pause and think. His own Marathi, however, reads more like a translation of some English writing. The book would have been more enjoyable had the style of Kalelkar's writing been less un-Marathi.

* * * * *

Shri Setu Madhav Rao Pagdi is already well known to P.E.N. Members as a versatile and polyglot scholar. He has now undertaken to render into Marathi important historical material available in Persian, particularly relating to the Maratha period.

Kashiraj was an eye-witness to the great holocaust at Panipat (January 1761) and his account of the battle has a special significance. His writing in Persian had not been fully rendered into Marathi till Shri Setu Madhav Rao did it recently.

The relations of the Marathas with the Nizam of Hyderabad have an important bearing on the history of the Deccan; they have been narrated from original Persian and Urdu sources, which had not so far been accessible to Marathi scholars. Khafi

Khan was an authoritative court historian of Aurangzeb (1618-1707), and had spent more than 40 years of his life among the Marathas in the Deccan. Relevant portions of Khafi Khan's chronicle have been translated into Marathi, the particular period being named "The Maratha Struggle for Freedom." *Masir-i-Alamgiri* is yet another contemporary history of Aurangzeb in Persian and portions of it relating to Maratha history have been rendered into Marathi under the title *The Marathas and Aurangzeb*. All the four publications make a valuable contribution to the original source material for the study of Maratha history.

★ ★ ★ ★ ★

Burhan-i-Masir is an old Persian history of the Nizamshahi (not to be confused with the Nizam of Hyderabad) Sultanate of Ahmednagar (1489-1637). Most of the present Maharashtra was within the jurisdiction of that Sultanate and the early Maratha soldiers and captains shone under its administration. Its Persian chronicle therefore is useful as source material for the early history of the Marathas. Shri B. G. Kunte, under Shri Setu Madav Rao's able guidance, has translated into Marathi the *Burhan-i-Masir* (from its English rendering by Sir W. Haig), with comparisons with the original Persian where necessary.

S. R. TIKEKAR

SANSKRIT

A REQUEST

The Librarian of the Sanskrit University (Saraswati Bhavan, Varanasi) writes to inform us of a new library project and to request co-operation from all lovers of Sanskrit and Indological scholarship. The Sanskrit University has been charged to maintain a bibliography on Sanskrit and allied subjects to provide an apparatus containing exhaustive references to works in or about Sanskrit, Pali, Philosophy, Culture, Ancient Indian History etc.

The University is acquiring books, periodicals and manuscripts of works dealing with these topics either as gifts or on payment of reasonable prices. The Librarian, therefore, requests periodicals, manuscripts, microfilms, photostats, offprints; addresses of persons, institutions and societies interested in Indological studies; information regarding materials on Indology and allied subjects that may be available for purchase; information regarding libraries and individuals who possess such manuscripts

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 but do not wish to sell or donate them — such material the University proposes to microfilm and return.

* * * * *

Dr. Kanti Chandra Pandey of Lucknow, a Sanskrit scholar, has just brought out his second enlarged edition of *Abhinavagupta: An Historical and Philosophical Study*. It "provides an account of the well known but little studied, philosophical system, known under the several names of 'Siva,' 'Trika,' 'Pratyabhijna' and others." Abhinavagupta made the system intelligible with his many works. He was a voluminous writer and wrote on Dramaturgy, Rhetoric, the Philosophy of Poetry and on Philosophy. Through all these "runs the undercurrent of spirituality culminating in that 'Brahmasvada,' the idea of which he made so popular."

This should prove an interesting book.

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Pandit Dattatrayashastri Kavishwar (Poona) presided over the third session of the Maharashtra State Sanskrit Conference held at Nasik at the end of May. Besides the making of Sanskrit compulsory in secondary schools, the Conference urged the State Government to establish an Oriental University for the study of ancient learning. The next session will be held in Goa.

The 61st birth anniversary of MM. Pandit Shridharshastri Waray of Nasik was also celebrated on this occasion under the presidentship of Sri Shankaracharya of Sankeshwar Math. An address in Sanskrit and a purse of Rs. 1,001 was presented to him.

ANANDRAO JOSHI (Nagpur)

TELUGU

Of all the literary forms the short story enjoys the greatest popularity in Telugu (this seems to be the case in all other languages too), because it claims only a short time and attention from the average reader, whose reading stamina is limited. Hundreds of stories, good, bad and indifferent, are published every month in the magazines and periodicals and these have a very good circulation. Owing to the enormous growth in literacy (judged by previous standards) and the improvement in the reading habits of people, these journals flourish, doling out a variety of fare for the immediate consumption of the avid public. The majority of readers, naturally, are not dis-

criminating and hence the glut of second-rate and third-rate literary productions.

Though Telugu can proudly claim that it has produced some very outstanding story-writers who can compare easily with the best among those of other languages, not more than a handful could be said to have really achieved distinction. The main defect with many short-story-writers is their woefully deficient vocabulary and dearth of ideas. It is undeniable that a writer should master his medium and have a good command of the language in which he writes. Mastery over language can be acquired by assiduous study of literature, both classical and modern, and by suitable adaptation to one's individual needs. It can be asserted without fear of contradiction that only a score (this is a very liberal estimate) of the younger writers have sufficient command of the language to communicate their ideas clearly, fully and artistically. All others are mere plodders catering to the not too refined tastes of the stray reader.

Among the younger short-story-writers in Telugu, "Usha Sri" (P. Suryaprakasa Dikshitulu) has distinguished himself, both for his distinctive manner of telling a story and his perfect command over the language. Steeped equally in the classics and modern literature, "Usha Sri" writes with a force that combines in itself felicity of expression and fullness of ideas. Subtle nuances of emotion are carefully observed and attractively depicted in carefully chosen language skilfully used. That is why one finds "Usha Sri's" stories refreshingly different.

His latest collection of stories, entitled *Malle Pandiri* (Jasmine Bower) contains six stories published previously in various journals. They deal with the life and emotions of middle-class people and their responses to the various influences at work on their minds and characters. Of these six stories, "Abidha" (Name), "Dauhridi" (Two Hearts), "Kadupulo Papayi" (The Child in the Womb), "Kula Palika" (The Goddess of the Family), "Pradakshina" (Circumambulation) and "Malle Pandiri" (Jasmine Bower), the last, which lends the title to the book, is the longest and the best. It depicts in vivid detail the arrogance and the inflated sense of superiority of a rich and much-pampered young housewife who refuses to match her mode of living and thinking to her husband's and consequently becomes restless, unhappy, petulant and envious of her friend's conjugal felicity. "Usha Sri," with great psychological insight, brings out her innate qualities and susceptibilities and focuses our attention on her crudeness and sad lack of refinement and her uncultured be-

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 haviour towards her husband and his home, which she does not realize is her haven of peace and happiness. This truth is brought home to her at last through an intelligent and understanding friend. "Usha Sri" deserves our warm congratulations for his fine manner of narration, his lucid style, his penetrating study of human nature and above all, his high purposiveness in story-writing.

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Shri B. V. Kutumba Rao has been awarded the degree of Doctor of Philosophy in Telugu by the Osmania University for his thesis, "Evolution of the Novel in Telugu Literature."

POTHUKUCHI SURYANARAYANA MURTY

BOOK REVIEWS

The Visva Bharati Quarterly: Tagore Centenary Number Vol. XXVI, Nos. 3 and 4. Editor: HIRENDRANATH DATTA (Visva-Bharati, Santiniketan, Birbhum, West Bengal. 364+xliv pp. Rs. 12.00; 24s.; \$6.00) As stated by Shri Sudhi Ranjan Das, the Tagore Centenary year has been extremely fruitful in one respect. It has given us hundreds of publications, all devoted to the study of Tagore, his life and his work. It has been an extremely rich harvest, which the country will enjoy for many years to come. It may, therefore, be pertinently asked whether there was any real need to bring out still another special issue, particularly when an excellent centenary volume had been published by the Sahitya Akademi only a few months ago, not to speak of numerous other volumes produced by such organizations as the Tagore Commemorative Volume Society, the International Cultural Centre and the Sangeet Natak Akademi.

The reply could be two-fold. Firstly, it would have been very odd indeed if Visva-Bharati did not join in paying their tribute of love and respect to Tagore. By bringing out a special issue of its *Quarterly*, Visva-Bharati has paid this tribute. Secondly, and this is more important, this Centenary Number could be presented as something unique, quite distinct from the publications brought out by other organizations. At first sight, it would appear that this was what was intended. In the volume under review, the editor has presented a selection of articles on Tagore which appeared in the *Quarterly* during the last 25 years or so, and also a bunch of letters (hitherto unpublished) addressed to the poet by some of his Western admirers during the period 1912-26 (only one letter is dated January 1940).

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But, in my opinion, the volume does not constitute a landmark in any sense of the term.

Let me turn to the articles on Tagore first. There are some 34 of them plus extracts ("significant memories") from another six. Only one of the articles (the one by Ezra Pound) is, however, an old one — it appeared originally in the *Fortnightly Review* of March 1913. The remainder were written either on the occasion of the poet's 80th birthday anniversary in 1941 or after his death. Does this mean that no critical studies of any of the facets of Tagore's life appeared in the *Visva-Bharati Quarterly* prior to his 80th birthday anniversary? I am sure this is not the case. Yet, the editor appears to have chosen the path of least effort and confined his selection to the most easily accessible sources. I had hoped that literature and history would be brought closer together in this collection, but I was sadly disappointed. Barring the article by Ezra Pound and the record of an interview with Romain Rolland which took place at Villeneuve (Switzerland), on June 24th, 1926, the remaining articles have followed the usual dreary pattern of homage, adulation and so-called critical appreciation. This Centenary Number is a pedestrian Baedeker: it is certainly not a Marco Polo.

I do not suggest that all the articles follow a beaten track. There are quite a few bright spots in this rather dull compendium. The articles by James H. Cousins, Stella Kramrisch, Nandalal Bose, Henry Bidou, Buddhadev Bose, Annada Sankar Ray and A. Aronson, for example, reveal keen analytical power and imaginative, but not too adulatory, understanding of certain facets of Tagore's life and work. Similarly, the few hitherto unpublished letters addressed to Tagore by some of his Western admirers touched me greatly by their simplicity and sincerity. My only regret is that more such letters did not find a place in the volume.

I should like to congratulate the printers on the excellent reproduction of the photographs and paintings included in the volume. I ought also to mention the Appendix entitled "Tagoreana" — a most useful bibliography of Tagore's writings translated into English and published in the *Visva-Bharati Quarterly* between 1923 and 1960. Although Tagore died in August 1941, such translations and transcriptions have been appearing regularly in the *Quarterly*, and it will be quite some time before the Tagoreana fountain runs dry.

NABAGOPAL DAS

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Sufis, Mystics and Poets of India. By BANKEY BEHARI. (Bharatiya Vidya Bhavan, Bombay 7. vii+384 pp. 1962. Rs. 2.00) Though India is a land of mystics from its dateless past, literature about them is rather scanty in English. Most of it is found in the regional languages and it is only recently that attempts are afoot to present them in English and other European languages for a wider appeal. Shri Bankey Behari has been doing commendable work in this field for the past two decades and his present book, running into nearly 400 pages, is a substantial contribution to the subject.

The Divine can be approached by the seeking soul in two aspects: the Personal and the Impersonal. In his earlier work, *Minstrels of God*, the author dealt with notable saints and sages who adored and attained to the Lord in Form; in the book under review, he gives an account of the community of seekers of the Formless Divine in India. Brief accounts of the life and teachings of Indian Sufis, Advaita Acharyas like Shankara, Nirakara Gurus like Nanak and Shabda-margis, i.e., seekers through the Name, like Kabir, Ramdas, etc., are given with copious quotations.

In an elaborate Introduction, the author gives a satisfying account of the Sufi movement and the influences it has undergone from Iran, Arabia and other mid-Eastern countries on the one hand and from the Hindu tradition on the other. The Sufis, says the author, divide men into four classes: *Namard*, the weak who are content with the world as it is; *Mard*, the strong who aim at the splendours of paradise; *Javanmard*, the heroic who seek both this world and the next; *Fard*, the unique who seek God alone. And the journey of the *Fard* proceeds through seven stages according to the Sufi mystic Attar: *Talab* (yearning for union with God); *Ishq* (love for Him); *Marfat* (enlightenment that sees the Divine in every atom); *Fana* (absorption); *Tauhid* (the consciousness of unity, the One in the multiplicity); *Hairat* (amazement at the Glory); *Fuqr Wa Fana* (annihilation of the ego and rebirth in the Divine).

The book is well-documented, and though we may not agree with all the observations of the author, serves a very useful purpose.

VASANTI GOLIKERE

Gipsies (Forgotten Children of India). By CHAMAN LAL (Publications Division, Ministry of Information and Broadcast-

ing, Delhi. xi. Digitized by Arya Samaj Foundation, Chennai and eGangotri
 passion is to prove to the world the migration of Hindus from ancient India and their influence on other civilizations—Mexican, Peruvian, Japanese and the many countries of South-east Asia. In trying to prove these beliefs he goes to immense personal effort to quote chapter and verse and to photograph people who resemble Indians even remotely.

In this book he has focused his interest on gypsies of the world. According to him their exodus took place from North India *via* the Hindu-Kush, when Mahmud of Ghazni repeatedly took back with him thousands of Jats, Rajputs and whole families from the Panjab, Gujerat, Sind and Rajasthan.

Freed by pressure of increasing numbers (Mahmud invaded India several times), these people migrated further, travelling to Iraq, Syria, Egypt, Greece, North Africa and Spain. Those who could not settle down in those countries—suffering as they always do from wander-lust—pushed on into central Europe, going north to Sweden, Germany, England and Scotland and finally to North and South America.

The nomad in the gypsy, therefore, is for ever prevalent, making it necessary for them to band together and to communicate with each through some kind of grapevine system. This unity of the gypsies and the mutual respect for their particular laws and taboos is their biggest asset towards survival. They are an insular people adhering strictly to ancient traditions and codes of behaviour, and to this day are loyal to their language: Romany.

In fact, it was Romany's close resemblance to the Indian languages that gave impetus to Shri Chaman Lal to further his research. Throughout and at the end of the book he has given a glossary of similar words: *e.g.*, *zoralo* which in old Sindhi also means strong, while *bakri*, *nak*, *kan*, *manush*, etc., are Sindhi, Hindi and Panjabi.

The gypsies are a proud, passionate people, excellent at horse training and other outdoor jobs, and almost to a man are fond of music and dancing and ballad-singing. Here I should like to add that the gypsy flamenco has an almost uncanny resemblance to the Sindhi Sufi singing and is perhaps developed from the same root, for even the pronunciation of words sounds alike.

However, convincing as Shri Chaman Lal is in his theory that the world's gypsies are our own (long lost) sons and brothers, his representation of it is exceedingly faulty. He is repetitive, saying the same thing in chapter after chapter, quoting exten-

sively (claiming as he does most laboriously with each different country in which he has discovered the gypsies), till the reader teeters on the brink of boredom and exhaustion. His style too is none too pleasing, now heavy, now unduly rhetorical, and considerably reducing the strength of the plea: that we take these people, our kith and kin, back to our generous bosom — scattered though they may be through the length and breadth of the world!

The way the idea is put across seems somewhat ridiculous and futile, for they are certainly welcome to come to India, the old country of their ancestors — *Baro Than*, as they call it. But not "over the ashes of Europe," as they put it, or is that a Romany way of saying it?

GOPI GAUBA

Drama in Modern India and the Writer's Responsibility in a Rapidly Changing World: Symposia at the Fourth P.E.N. All-India Writers' Conference. Edited with a General Introduction by K. R. SRINIVASA IYENGAR. (The P.E.N. All-India Centre, Bombay. 201 pp. 1961. Rs. 5.50) Today we hear a great deal of integration; perhaps the P.E.N. in India has anticipated this need and much of its work, like the Symposium (at the Fourth P.E.N. All-India Writers' Conference) on drama in Modern India, has brought home to us the unity of this diverse sub-continent. This volume took some time to get ready but being a massive work it was well worth while. And lest I frighten potential readers let me say that it is a slim-looking volume with a sober but truly Indian ornate jacket. Though the pages are close-packed with information on drama in modern India, and though every Indian who cares about books and culture must read it, it is not beyond any educated Indian.

Some of the chapters, such as the General Introduction and "English Drama in Modern India" by K. R. S. Iyengar and "Modern Kannada Drama" by V. K. Gokak, are distinguished by pliant styles and a well-manipulated width of reading. Each of these papers could be said to be a characteristic introduction to the literature of a language. The reader when he finishes the book will perhaps forget the many details and names and yet, I am certain, will have acquired a sense of the different patterns in each language. I should also like to recommend this book to all editors and people who are called upon to talk of Indian culture. I think it is an excellent reference work. All our friends who travel abroad should keep a copy by them. I also hope that

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The physical book shows the signs of great typographic care, not in decorative additions, but in the very setting of the text, in matters like margins and spacing, and in the consistency of typographic style.

TILOTTAMA DASWANI

Twenty-five Years a Civilian. By A. S. P. AYYAR. (V. Ramaswamy Sastrulu and Sons, Madras 1. 474 pp. 1962. Rs. 8.00) Time was when a member of the I.C.S. cadre was considered a favourite of the Gods. Shri A. S. P. Ayyar proves that he was one in his unusual autobiography, which covers 25 years (1922-47), up to the time of his appointment to the High Court, Madras.

An uncommon feature of this autobiography is that it is also a social history of the many places the author visited. A story told honestly in a charming manner, studded with wit and natural humour, it has many attractions. Shri Ayyar blends in to the narrative his versatile knowledge of legends.

Shri Ayyar had to move from place to place in the old Madras Presidency. He tells us stories, therefore, about more than a dozen districts and of his two all-India tours. In the company of a well-read, well-informed and communicative guide like Shri Ayyar, the reader's journey is interesting and instructive.

Shri Ayyar has never forgotten that he is an Indian. His love for ancient lore is matched only by his desire to know about new things. He is not an orthodox Brahmin. He is intelligent enough to know his strength and frank enough to admit his weaknesses. Shri Ayyar knows his scriptures well, although he admits that his wife is able to recite the entire *Bhagavadgita* from memory. The Vedanta of Sri Shankaracharya, the Dwaita philosophy of Madhavacharya, the secret of many *mutts* in Udupi, the legends about the huge Jaina monolith Gomateshwar — all this learned lore must be read to be appreciated.

Reading the book, one moves with the Ayyars through their days of anxieties, of social rejoicings and of official tours and transfers. Mixed with the personal narrative are interesting anecdotes and opinions about Vyasa and Manu, Nurjahan and the Begums of Bhopal, Zamorin and Monte Carlo, regions, peoples, religious books, histories of many countries, all of which

Shri Ayyar seems to remember so easily. Shri Ayyar is honest enough to narrate incidents when occasionally he is paid in his own coin: e.g., p. 267 — here a British officer quoted Manu for his guidance!

Incidentally this is what a learned judicial authority of Shri Ayyar's standing has to say about Hindi: "Hindi could no more become the spoken language of Tamilnad than Ganges water could irrigate the Cauvery fields" (p. 443).

The I.C.S. tradition in India has been associated with deep learning and serious study: Campbell, Fleet, Garret, Grierson, Irvine, the Kincaids (father and son) and Pargiter are respectable names. That tradition was fast disappearing. Shri Ayyar with more than 20 books to his credit seems to continue it, although in a different, lighter sphere.

S. R. TIKEKAR

NEW PUBLICATIONS OF OUR MEMBERS

[Members of the P.E.N. All-India Centre are requested to inform us of omissions and to keep us advised of their current publications in any language for mention in these columns month by month. The data required are the language, if other than English, the title of the book in Roman script, with its English translation, the name of the publisher, the date of publication and the price.—Ed.]

K. CHANDRASEKHARAN

V. Krishnaswami Aiyar. (Author, Sahridaya, Dr. Rangachari Road, Mylapore, Madras. 40 pp. 1963. Re. 1.00)

K. KRISHNAMOORTHY (editor)

Vadiraja's Yashodharacarita with Lakshmana's Sanskrit Commentary. (Karnatak University, Dharwar. x+233 pp. 1963. Rs. 5.00)

ERRATUM

In our March 1963 issue, we reported Dr. Suniti Kumar Chatterji as having received the Padma Bhushan in the President's 1963 Republic Day Awards. Dr. A. D. Pusalker points out that Dr. Chatterji received the Padma Vibhushan, a higher honour. We regret the error.

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THE ARYAN PATH

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AND NON-SECTARIAN JOURNAL

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THE INDIAN P.E.N.

THE ORGAN OF THE P.E.N. ALL-INDIA CENTRE

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COMMENDED TO OUR CONCERN

P. L. DESHPANDE'S *BATATYACHI CHAWL*

In the late fifties Shri P. L. Deshpande contributed to various Diwali Numbers of Marathi magazines a rather loosely linked series of sketches of *chawl* life. They were at once a triumph. A seemingly effortless balance of judgment and wit, of steady liking for his characters and extravagant comic invention about them, completely overcame the stereotypes of *chawl* life as nasty and of *chawl*-dwellers as frustrated, coarse, dull. When these sketches were collected in the Mauj Prakashan book *Batatyachi Chawl*, Shri Deshpande wrote:

"At least four or five Diwalis of my life have been spent in this *chawl*. I am attached to these people. I wish the reader might also be."

He was, at once; and this underlying attachment gives its special quality and depth to the delightful abandon of most of Shri Deshpande's humour.

Then more recently Shri Deshpande turned it into a kind of stage performance difficult to classify. Without costume, without stage properties (except a very plain chair), or lighting effects, he rendered single-handed some chosen episodes from these sketches. If possible, this added to the popularity of *Batatyachi Chawl*: for there was a wealth of exact observation in the written sketches and implied in the dialogue, which the reader might miss, but the audience did not fail to note and greeted with continuous laughter and remembered with all the pleasure of sheer recognition.

The original sketches had about them something of the method of Kolhatkar's classic *Sundamyache Pohe*. Kolhatkar mounted an attack on orthodox Hindu follies and superstitions by means of the imagined adventures of two orthodox village brahmins, with himself as the third. The outer mechanism was Pickwickian in the lightness of tone and deft use of mock-heroic; the satirical intention was clear and keen; yet at the end it was clear that the characters held up for our superior

laughter were also being unobtrusively commended to our friendly concern if not affection. Shri Deshpande also introduced into his sketches a dozen or so characters typical of that white-collar lower middle class which filled, especially, the *chawls* of Girgaum, and put them through various experiences; but with a major difference: he is not deliberately making a social criticism or proposing anything in particular. He draws his subjects accurately enough—employing the cartoonist's kind of accuracy. He makes them wholly laughable, at the same time that he gets their little eccentricities exactly right—tricks of speech, dialects of Marathi, prejudices, quaint integrities, too. It is part of his accuracy that their favourite pretences are hit off exactly with a casual and gay irony and their hypocrisies indicated by a very, very delicate touch on the strings of language. But if all this grows together in our minds into any critical perception of the state of the middle-class realm, Shri Deshpande has nowhere betrayed any intention to preach. It is simply that a sufficiently exact and good-tempered observation is tantamount to the gift of an insight.

Shri Deshpande's stage rendering refines even further the accuracy of his writing. In the sketch "The Fast," for instance, he brings to life vividly the children reaching up to peep through his window, and one of them saying, "Chandu, will Chintya's Baba die?" Yet he simply stands there in his everyday clothes, and the excitement and baffled curiosity of the child come across simply in his slight jumping movement and his voice.

The same combination of slight gesture and exact intonation produces before us the easy-going Konkani exile in Bombay: Kashinath Nadkarni. All his pride of his coastal countryside and his special Saraswat-Konkani Marathi comes out in the perfectly controlled intonation of a single sentence.

Not in particular speeches only but also in the transitions from one to another in rendering a group conversation, Shri Deshpande surprises us with his quick ear for intonations and vowel values. There is no mistaking the impatient, English-larded short-and-long intonation of Trilokekar, the *pukka* Mumbaikar (Bombayman), whose Sunday is golden if there is good fish in the market; or the timid, formal-elocution, cautious, hesitant tones of Kochrekar, the primary-school teacher with unbounded energy and willingness for (only edifying) adventures—no matter how rapidly the characters follow one another in the episode of the travelling club.

It is a great merit of the one-man, no-costume technique, as indeed it is a condition of its success, that a character is evoked, suggested to the spectator's mind, not "painted" in any detail. The slight jumping movement of the child has fellows in the slight gesture with the kerchief in suggesting the *rama*, the hired man who comes in by the day to scrub pots and wash clothes; the slight pushing forward of the paunch for the comfortable, slow mental and physical motions of Kashinath Nadkarni; and the floundering of the husband and father when he shamefacedly tries skipping to reduce his weight.

There is a "Sangeetika," an operatic piece, in the programme. The daily round of the *chawl* is caught up in terms of simply sung words set to an apt variety of rhythms. With a thoroughly ambiguous preface purporting to propound the basic equality of *chawl*-dwellers with epic characters (ambiguous because the comic vehemence of the argument does not wholly persuade us not to

probably responsible for the collection and editing of which he has been in the main responsible. Redcam was deeply interested in nature and his unquestioned adoration of nature has invested West Indian poetry with a beauty not to be found in much modern poetry. Nature in the happy climate of the West Indies has a many-splendoured beauty and the West Indian poet revels in this. In the din of London he hears the muted footfall of the great God Pan:

I shall return again, I shall return
To laugh and love and watch with wonder eyes
At golden noon, the forest fires burn,
Wafting their blue black smoke to sapphire skies.

("I Shall Return" — Claude McKay)

Adoration of nature perhaps comes spontaneously to the West Indian as it did to Wordsworth. This adoration of nature is beautifully heightened by the judicious use of sonorous proper names and exotic words:

Ackees flaunt garish, gypsy gems,
Dark-robed Pimentos gloom,
Crimson through feathery leafage gleams
The Poincianas' bloom.

("The-Orange Valley, St. Ann" — T. Redcam)

To me, however, West Indian poetry appeals not simply because it speaks of nature in beautiful language but because of its prosody. They have experimented with verse forms like the villanelle, the rondeau and of course with the sonnet. The villanelle is a kind of poem, usually of a pastoral or lyrical nature, normally of five three-lined stanzas and a final quatrain, with only two rhymes throughout. The first and the third lines of the first stanza are repeated alternately in the succeeding stanzas as a refrain and form a final couplet in the quatrain. This is how J. E. Clare McFarlane, a Jamaican poet, handles this intricate verse form:

Love will awaken all lovely things at last.
One by one they shall come from the sleep of Time,
Bearing in triumph the deathless dreams of the past
Hard on their fair designs came the wreck of the blast:
Where they lie scattered in every land and clime,
Love will awaken all lovely things at last

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These shall return once more with arms sublime,
Bearing in triumph the deathless dreams of the past ...
For out of the welter and dust of the holocaust
Rises the promised glory of our prime;
Love will awaken all lovely things at last,
Bearing in triumph the deathless dreams of the past.

To speak of West Indian poetry is not to say that it is completely unlike English poetry. The West Indies is an extension of England in England's expansionist phase. England has a rich tradition; the West Indies have a future. These islands have shaken off the cramping effects of colonialism and have given to English verse new and exciting cadences. The arts, so long in the doldrums, now show new energy. After four-and-a-half centuries the original inhabitants of these islands have gone and so have their artistic traditions. The modern inhabitants must strive to find their national expression in the verse form, in the novel, and in other forms of artistic endeavour. Already this new upsurge of regional nationalism has made itself felt. We can keep a watchful eye on the horizon, bearing in mind the following words of a West Indian poet:

O bless me now, my Mother, bless me now
And be the music of thy thousand streams
In me a song of triumph! The fleet winds
That haunt thy shadowy passes be the wings
That shall upbear my fancy; let it glow
Like thy own ardent noon-day, and resound
With the o'erpowering harmony that swells
From thy encircling seas!

("My Country" — J. E. Clare McFarlane)

DILIP KUMAR SEN

The highest use of the great masters of literature is not literary; it is apart from their superb style and even from their emotional inspiration. The first use of good literature is that it prevents a man from being merely modern. To be merely modern is to condemn oneself to an ultimate narrowness. ... The road of the ancient centuries is strewn with dead moderns. Literature, classic and enduring literature, does its best work in reminding us perpetually of the whole round of truth and balancing other and older ideas against the ideas to which we might for a moment be prone.

—G. K. CHESTERTON

STRUGGLE IS TOLD

Slow sunup; quietly furious hills
 told by their outline
 seen through the mist.
 The crabwise fishermen, the angler-
 aware fish—
 we watch the scene form
 as if from all sides, from everywhere
 round about;
 struggle is told by the mute scene, its
 formation
 suggested in every line and in its motion:
 old pain, old endeavour, hope ever renewed
 in natural processes, human aspirations.
 There are hunters and trappers about,
 in the hills,
 and peaceful folk, in the villages
 beside the sea
 now placid, majestic. Slow sunup.

RAJENDRA ROY

CORRESPONDENCE

SAHITYA AKADEMI

I have read with interest the communication from Shri B. R. Rao in your July issue. Though short, it brings into clear focus the need for acquainting the public with the method by which the Sahitya Akademi selects books for prize awards. It is felt that not only the names of the judges and their decisions but also the criteria by which the merits of any particular work are assessed should be widely publicized in order to attract informed and fair criticism. By bringing out into the open the manner of selection, the Akademi will be able easily to avoid any charges of "personal consideration" and at the same time create the necessary atmosphere under which the selected works would better fulfil their role as models of creative writing.

VIJAYRAI K. VAIDYA

NOTES AND NEWS

WORLD CLASSICS TRANSLATED INTO
INDIAN LANGUAGES

The Sahitya Akademi has undertaken the task of translating 36 classics of world literature into the principal Indian languages. Of the works selected — in Arabic, Chinese, English, French, German, Greek, Icelandic, Italian, Japanese, Latin, Norwegian, Persian, Russian and Spanish — 33 have so far been published. These, which include plays by Molière and Shakespeare, Machiavelli's *The Prince*, and works by Thucydides and Confucius, have been variously translated into Bengali, Gujarati, Hindi, Kannada, Kashmiri, Malayalam, Marathi, Panjabi, Tamil, Telugu and Urdu.

In appreciation of this contribution to its programme for mutual understanding of Eastern and Western cultural values, UNESCO has made a gift of \$5,000 worth of printing paper to the Sahitya Akademi. — (*Unesco Features*)

★ ★ ★ ★ ★

A HISTORY OF MANKIND

In June George Allen and Unwin Ltd. in London and Harper and Row in New York brought out the first volume of a six-volume *History of Mankind — Cultural and Scientific Development*. This first volume, "Prehistory and the Beginnings of Civilization," has been written by Jacquetta Hawkes and the late Sir Leonard Woolley. It contains 920 pages of text with 100 illustrations and 22 maps and 56 pages of photographs. The *History* is the work of an independent International Commission of scholars established by UNESCO in 1960. It is planned to bring out all the volumes by 1965. Later abridged editions and editions in several other languages will be brought out. A Hindi edition is being considered.

UNESCO's Director-General says the *History of Mankind* is offered as "a corrective to the ordinary view of man's past... the traditional approaches to the study of history which attach decisive importance to political, economic and even military factors." It is based on the postulate,

the very postulate on which Unesco itself is based, namely the conviction that international relations, in their ultimate reality, are determined not merely by political and economic factors and considerations but spring as well, and perhaps even more surely, from the capabilities and demands of

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 the mind.... In short the subject of this work is the gradual development,
 in its most expressive manifestations, of the consciousness of the universal
 in man.

The task this *History* sets itself is "to describe, from a uni-
 versal standpoint, the contribution of each age, each region, each
 people to the scientific and natural ascent of humanity."

P.E.N. INTERNATIONAL

Owing to the failure of the Congress that was to be held in
 Iran there will be no International P.E.N. Congress this year.
 However at the invitation of the French P.E.N. Centre a more
 limited meeting will take place in Rheims in mid-October. After
 the Executive has held its second meeting of the year a two-
 day conference on "Translation and the Theatre" will be held.

Plans were discussed at the Executive Meeting in Brighton
 in May, for the Oslo Congress to be held in 1964. The President
 of the Norwegian Centre, Mr. Hans Geelmuyden, wished the
 Congress to start on June 23rd to make the meeting coincide
 with St. John's Eve, when hundreds of bonfires burn on the
 beaches.

The President of the Hungarian Centre, Professor Istvan
 Soter, invited the International Executive to hold the second
 1964 half-yearly meeting in Budapest in September or October
 and this invitation was greeted with warm applause and
 unanimously accepted.

P.E.N. MEETINGS

BOMBAY

An informal get-together of P.E.N. Members was arranged on
 Monday, July 29th, 1963, to meet Mr. Yoichi Makagawa, a well-
 known writer from Japan, who was on the last lap of his world
 tour. The reception was held at Madame Sophia Wadia's
 residence.

DELHI

CHARACTERISTICS OF PERSIAN POETRY

A meeting was held under the auspices of the Delhi Group on
 July 25th at Sapru House, New Delhi. Shri S. D. Sekhri, an

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advocate of the Supreme Court and a scholar of Persian, gave
a talk on "Characteristics of Persian Poetry."

Persian is one of the richest literatures of the world. It
abounds in love poetry which is full of symbol and imagery:
the rose and the nightingale, the moth and the candle, Laila
and Majnu, Shirin and Farhad, the barmaid and the drunkard,
the *mashooq* (beloved) and the *ashiq* (lover), occur most
frequently.

Sufi poetry is philosophical in terms of human love and
beauty. In the union of lovers, it sees the union of the human
soul with Divinity. After mentioning important poets like Hafiz,
Firdausi, Omar Khayyam, Sadi, etc., Shri Sekhri referred to
Indian poets like Amir Khusro, Abul Faizi, Urfi, Rahim Khan-
e-Khanan, Zebunnisa "Maqfi," Mirza Ghalib and Mohammed
Iqbal. He spoke particularly of three Hindu poets, who were not
so well known. They are Chandra Bhan Birahman, Baba Lal
Das Bairagi and Banwari Das "Wali."

Chandra Bhan was Dara Shikoh's secretary. Dara was him-
self a scholar and a man of literary taste. He had the Upanishads
translated into Persian. It was from this translation that they
were later on rendered into German and other European
languages. Chandra Bhan wrote beautiful poetry. On one oc-
casion he recited a poem before Emperor Shahjahan, in which
he said he would remain a *kafir* (heretic), even though he visited
Mecca thrice. This displeased the Emperor, who wished a fitting
reply to be made. Afzal Khan, another poet, remarked that if
Christ's ass visited Mecca, he would still remain an ass.

Baba Lal Das Bairagi was a saint. He met Dara Shikoh
seven times for spiritual and philosophical deliberations, which
he later narrated in verse.

Banwari Das "Wali" was Emperor Aurangzeb's personal
secretary. His poems are preserved in a *Diwan*. He translated
a Sanskrit drama, *Prabodh Chandrodaya*, into Persian. Once
when the Emperor held open court he sat down on the throne
and then requested the audience to be seated. He forgot to
gesture to Banwari Das and some others who were on his left.
Hence Banwari Das stood in the sun for three hours and then
swooned. When he returned home, he distributed his property
among his sons, gave some of it to the poor and renounced the
world. The Emperor himself went to visit him on the bank of
the river Jamuna where Banwari Das now lived. Banwari said:

Look at the glory of spirituality. When I was a servant, I waited for the
Emperor's command. And now he comes to pay his homage to me. This

happens when the bird of ego swallows the seed of wisdom. Therefore, come and dance in the light of God as the moth dances in the light of the candle.

In the discussion which followed, it was pointed out that modern Persian poetry is different from the old. It is catching up with modern trends in other languages.

The meeting ended with a vote of thanks.

MADHAV SINGH "DEEPAK"

THE LITERARY SCENE IN INDIA

BENGALI

Professor O. C. Gangoly, now 83 years old, the celebrated art critic and scholar, has just been honoured with a purse of Rs. 5,000 by the Lalit Kala Akademi, which also elected him a Fellow. He was also presented with tokens of appreciation from the Governor of Bengal and the Academy of Fine Arts, Calcutta, of which Lady Ranu Mookerjee is the President.

In his Bengali Book *Europey Adhunik Chittrakalar Pragati* (Rs. 3.00) Professor Gangoly deals with several artists and painters of Europe and discusses along with its various "schools" and "isms" the trend of their attitude towards Modern Art. He regrets that Art has not been taken seriously by Bengal and goes so far as to say in his article (published in *The Modern Review* of 1933) that Art is an untouchable in Indian Education. His publications, mostly pictorial and explained in significant detail, contain Rajput miniature, architecture, South Indian bronzes, Moghul paintings, Konarak and other evidence of Orissa's art and culture, the art of the Rashtrakutas, Chandalas and Pallavas, Indian terracottas and love poems in Hindi.

As a Bageswari Professor of Fine Art in the Calcutta University and editor of the once well-known pictorial *Rupam*, he came into close contact with foreign artists and art critics and won appreciation from Lord Ronaldshay, Lord Kitchner and Sir John Woodroffe. He acknowledges the Indian artist's debt of gratitude to E. B. Havell and Percy Brown and particularly to Coomaraswamy.

Professor Gangoly is still agile and active and is working hard to finish his *Landscape in Indian Literature and Art* with copious illustrations.

May he live long to enjoy the fruits of his labours!

JYOTI PRASAD BANERJEA

ENGLISH

The Indian Publisher and Bookseller (April 1963, received late) is a special issue devoted to the many and specific problems of the Indian publishing industry. Production standards, their improvement, promotion of book exports, are discussed by different contributors. More than one of them points out the difficulties that beset this industry, the lack of good paper and print being a very major one. There is much that India can offer in literature to the outside world. But it is essential to have good translations and well printed books before Indian writing will attract any attention. Our publishers must devote more time to both these features.

GUJARATI

The Gujarat Sahitya Sabha of Ahmedabad has awarded its "Ranjitram Gold Medal" for the year 1962 to Shri Ram-sinhji Rathod for his book *Cutchnan Sanskriti Darshan*. Last year Shri Rathod was awarded a prize of Rs. 5,000 by the Sahitya Akademi, New Delhi, and a prize of Rs. 2,000 by the Government of Gujarat for the same book. The book deals with the history and geography and culture of Cutch. It has a Preface by the well-known art-critic Dr. D. G. Vyas.

Our congratulations to Shri Rathod.

* * * * *

Shri Bhagatbhai, of Messrs. R. R. Sheth and Company, Bombay, well-known publishers of educational and literary books, has brought out a fresh edition of *Apno Dharma* by the late scholar Dr. Anandshankar Dhruva. This edition will be sold at the cost price only in memory of Shri Bhagat's late father Shri Bhurabhai Sheth, who started this prominent publishing firm. More books at cheap prices will encourage more people to buy and read them. This, therefore, is an excellent project.

* * * * *

A seminar on *Bhartiya Sanskriti ane Puratatvagnan* (Indian Culture and Archæology) in relation to the tradition and culture of our country, was held at Rajkot on July 26th, under the presidentship of His Holiness Jagadguru Shri Shankaracharya of Shradapith, Dwarka. Prominent scholars like Shri Rasiklal C. Parikh, Shri Bhogilal Sandesara, Shri Dolarrai Mankad, and many others took part, while the famous scholar Shastri Jayashankar led it. The discussions were tape-recorded

by the All India Radio, Rajkot, and were later relayed. The subject and the discussions on it were so interesting that it would be rewarding to bring them out in book form.

GIRIJASHANKAR K. VYAS

HINDI

At its meeting held at Bhopal early in July the Madhya Pradesh Shasan Sahitya Parishad decided to award 7 all-India and 11 State prizes to the best Hindi books published during the year 1962. The recipients of these all-India prizes are: J. C. Mathur, Rs. 2,500; R. S. Tiwari, Rs. 2,100; Satyaketu Vidyalankar, Rs. 1,500; Shivaray Shastri, Rs. 1,500; P. D. Mittal, Rs. 1,500; Anand Mishra, Rs. 1,500; and Suresh Singh, Rs. 500.

The Parishad has also decided to honour the veteran poet, writer and editor Dr. Makhanlal Chaturvedi at a function to be held in December. A commemoration volume will be presented to him on this occasion.

ANANDRAO JOSHI (Nagpur)

MALAYALAM

Shri K. Surendran is one of our most successful writers and has already established a reputation during the last two decades. His three outstanding novels *Maya*, *Thalam* and *Kattukurangu* have been highly appreciated. Shri Surendran has now written a good biography of Mahakavi N. Kumaran Asan (National Book Stall, Kottayam. Rs. 5.00). The great poet passed away about forty years ago but no fitting biography had appeared till now. Shri Kumaran Asan, who was inspired by Shri Narayana Guru, was a prominent worker of the S.N.D.P. Sangham, the central organization for the uplift of the Backward Classes. Shri Asan's writings were considerably influenced by his close association with the great Guru. In this monograph Shri Surendran has given a detailed account of the poet's life and his evaluation of the poet's works is penetrating and thoroughly objective. Shri Surendran's biography has been favourably received by critics throughout Kerala. It is sure to be an invaluable guide to all serious students of modern Malayalam literature.

★ ★ ★ ★ ★

Navabharata Silpikal (Architects of Modern India) by Shri K. P. Kesava Menon has been published by Mathrubhumi, Calicut (426 pp. Rs. 5.00). This is the first part of a proposed

series of three volumes. Each volume is to contain the life-sketches of twenty Indian nation-builders. Life-sketches of workers in different fields — Spirituality, Education, Literature, Law and Politics — form an inspiring national gallery especially for the younger generation. Among those dealt with in this volume may be mentioned Raja Rammohan Roy, J. N. Tata, Swami Vivekananda, Sayaji Rao Gackwar, Bankim Chandra Chatterjee and Vithalbhaji J. Patel. It is pleasing to note that two foreigners also find a place in this list — Mrs. Annie Besant and Sir Thomas Munro. Shri Kesava Menon is a pioneer in biographical literature. His first biography of Mahatma Gandhi appeared more than forty years ago. That he maintains his zest in this line in his late 70's is a rare tribute to his life and love of literature.

* * * * *

Keralathile Africa (Africa in Kerala) by Shri K. Panoor (N.B.S., Kottayam) is a rare contribution to Malayalam literature in more senses than one. On the slopes of the Western Ghats in North Kerala live various aboriginal tribes such as Koragas, Atiyas, Kurichiyas, Paniyars and Kurumars. Their life-condition is more miserable and primitive than that of the most backward tribes in Africa. So far no Verrier Elwin has come forward to make a critical study of their way of life. Anthropologists like Dr. L. K. Anantakrishna Iyer and Professor A. Aiyattan have made some studies but these are characterized by the detached attitude of the critical scientist. Christian Missionaries have, of course, done some work among these tribes but their service has been vitiated by the ulterior motive of proselytization. Only recently have the Government and philanthropic bodies like the Servants of India Society come forward to do something for these unfortunate citizens of modern India. But, so far, they have only touched the fringe of the problem. These unfortunate children of Nature have been mercilessly exploited by the more sophisticated adventurers. Shri K. Panoor, although a Government servant, has approached their problem with a clear head and a loving heart. It is a human document which deserves our earnest attention. Shri N. V. Krishna Varier's highly appreciative introduction has set the problem in the right perspective. Apart from humanitarian considerations this book ranks high as a work of literature.

* * * * *

The Shashtipoorthi of the poet Shri K. S. Krishnan — well-

known as "K.S.K." — was celebrated on June 28th at his birth-place, Talikulam near Guruvayur. Like many writers in Kerala Shri Krishnan was a teacher by profession. Some of his books like *Poomottukal* (The Flower-buds) and *Pranayadoothan* (The Love-messenger) have been very popular. His keen insight into the child mind has given a new flavour to some of his poems. Shri Krishna is also the author of a number of good plays. In connection with the Shashtipoorthi a well-attended public meeting was held at Talikulam in which distinguished writers like Shri Puthezath Raman Menon (President, Kerala Sahitya Akademi) and Professor Joseph Mundasseri (Former Minister for Education, Kerala State) paid tributes to the poet. *Marupacha* (The Oasis. N.B.S. Rs. 3.00), published on the occasion, contains a selection of his poems and a few essays about his life and work. *Manappuram Times* published a Special Number for the Shashtipoorthi celebration.

★ ★ ★ ★ ★

The National Book Trust has published a Malayalam translation of Arnold Toynbee's *One World and India* (Azad Memorial Lectures) as *Ekalokavam Bharatavum* (Rs. 2.50). The translation has been done by Shri K. V. Sarma. India's contribution to world peace and world unity has been deservedly praised by Professor Toynbee and it is a significant tribute to Pandit Nehru's far-sighted foreign policy. Toynbee's works have remained a sealed book to the average Malayalam reader. Competent writers have not yet come forward to adapt his epoch-making studies for the common people in Kerala.

MADHURAVANAM C. KRISHNA KURUP

MARATHI

We offer our felicitations to Dr. Y. K. Deshpande (Yeotmal), the veteran archæologist and scholar-author of old Mahanubhavo literature, who completed 80 years on July 14th. MM. Dr. V. V. Mirashi (Nagpur) presided over a pleasant function held at Yeotmal in celebration of the occasion. An exhibition of old manuscripts, coins and other historical documents preserved in the "Sharadashram" was also arranged on this occasion. Dr. Deshpande founded this research institute at Yeotmal in 1926. About two decades ago the Nagpur University honoured Dr. Deshpande with the honorary degree of D. Litt.

★ ★ ★ ★ ★

On July 26th Shri N. R. Phatak (Bombay) presented to the Chief Minister, Shri M. S. Kannamwar, a copy of the third edition of *Jnaneshwari*, the *magnum opus* of the celebrated 13th-century poet-saint. It will be recalled that the Government of Maharashtra had appointed a committee (consisting of Shriyuts Phatak, Khuperkar and A. K. Priyolkar) for preparing a revised edition of *Jnaneshwari*, which was formerly edited by the late Shri V. K. Rajwade. The new edition containing about 800 pages is priced at Rs. 5.00. The State Government has also appointed another committee for preparing a new edition of *Das-bodha* by the 17th-century poet-saint Samarth Ramdas.

* * * * *

The Continental Prakashan (Tilak Road, Poona 2) has recently brought out a valuable research-work on long poems in modern Marathi (A.D. 1850-1950). Professor H. K. Todmal, who is Principal of the Pandharpur College, Pandharpur, has made a critical study of about 300 long poems that have appeared in the 100 years under review. In his opinion Shri "Girish" (Professor S. K. Kanetkar) is the pioneer in the field of long poems, while the late "Madhao Julian" (Professor M. T. Patwardhan) is the greatest of them all.

* * * * *

News in brief:—

(i) Shri N. V. Gadgil, president of the Maharashtra Sahitya Parishad, Poona, has issued an appeal to the editors and publishers of Marathi periodicals to exclude indecent writings from their forthcoming Diwali numbers.

(ii) The Marathi Journalists Association has decided to raise a fund of Rs. 200,000 with the object of increasing the efficiency of district newspapers as also assisting journalists in distress.

(iii) The Ramakrishna Ashram in Nagpur has undertaken to publish the complete works of Swamiji Vivekananda in Marathi. The works, to be published in 10 parts, will be ready by the end of December.

ANANDRAO JOSHI (Nagpur)

[Professor D. D. Vadekar points out we have misspelt his name in the July issue (p. 215), in the last note. We offer him our apologies.—Ed.]

ORIYA

The seventh death anniversary of the late poet Pandit Godavarish Misra was observed in Cuttack on July 26th. The meet-

ing was very well attended. Dr. Sreeramachandra Dash, Head of the Department of Political Science, Utkal University, presided. The portrait of the late poet was garlanded, after which many distinguished speakers paid tribute to Pandit Misra's stupendous achievements in politics, literature and social work.

* * * * *

On the same day at the Bhubaneswar Kalamandap a meeting was organized under the presidentship of Dr. H. K. Mahtab to pay homage to Pandit Misra. High tributes were paid him and references were made to his rich literary achievements as a poet. Dr. H. K. Mahtab in his concluding remarks said there was really no line demarcating literature, life and politics.

GOPAL CHANDRA MISRA

*
* *

A "Sahitya Prakashan Samabaya Samiti" has been formed at Cuttack with Shri Anasuya Prasad Pathak and Shri Krushna Chandra Kar as President and Secretary respectively. Other members of the Society include Dr. H. K. Mahtab, Shri Balam Mohanty, Shrimati Bidyutprava Devi and others. The Society has been registered under the Co-operative Act.

* * * * *

The Bikash Pratisthan of Jeypore in Koraput district have published two books, *Rama Dhandol* and *Rana Yagnyar Charu*, by Shri Gopinath Mohanty and Shri Ramnath Panda respectively. The writers and publishers have donated the profits accruing from them to the National Defence Fund.

LAKSHMI NARAYONA MOHANTY

SANSKRIT

Dr. H. Koehler, German Consul in Bombay, presented copies of *Catalogus Catalogorum* to six research institutes of Bombay at a function held on June 26th. Copies have also been presented to 14 other research institutes and libraries in India. The monumental reference-work on Indology, prepared by the late German scholar, Theodor Anfrecht, about seventy years ago, was out of print for several years. The reference-work, which contains the names of old Sanskrit works and their authors in alphabetical order, has been reprinted by the German Oriental Society.

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* *

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 The Sanskrit play *Mira Lahari*, by the late Pandita Kshama Row, was performed at the Indian Embassy, Kathmandu, last month. The performance was organized by Shrimati Leela Row Dayal, Pandita Kshama Row's daughter, who also adapted the original verse into dialogue. Shrimati Dayal herself played the role of Mira. The performance was highly praised for the players' perfect diction and pure Sanskrit accent. Shrimati Dayal has previously staged several other Sanskrit plays, and started an active Sanskrit theatre in Kathmandu. (See also THE INDIAN P.E.N., December 1961, p. 375.)

SINDHI

The death anniversary of "Sami" (Shri Chainrai Bachomal Lund), one of the three great Sindhi poets, was observed with great éclat at the Kishinchand Chellaram College, on July 17th, 1963. Principal L. H. Ajwani, President of the Sindhi Sahitya Sangat, under whose auspices the meeting was organized, took the chair. The function was very well attended.

Professor Ajwani said of Sami's poetry that it belonged to no one particular region or place. It was universal. A reading of Sami would give one a better perspective of spiritual values in life. Professor Ram Panjwani and Master Chandu, two well-known singers, sang. Professor Bhojraj Nagrani, who is already engaged in the work of bringing out a critical edition of Sami's poetry, and has so far brought out two volumes, moved a vote of thanks. The remaining three volumes, he said, would soon be out.

★ ★ ★ ★ ★

The death anniversary of another of the three great poets of Sindh, Shah Abdul Latif Bhitai, was celebrated on July 15th, in Bombay. The function was organized by the Kavi Class, a body founded by Professor Panjwani, which meets every Monday night.

★ ★ ★ ★ ★

Mention needs to be made in these columns of a slim little book entitled *Nayab Nuskho* (Precious Prescription) by Shri Ram J. Hingorani, an architect by profession. It contains a short play and a short story. Shri Hingorani has already to his credit a novel, *Sindhu*, which deals with the problem of spiritual love and reincarnation. The play deals with the unnecessary pomp and pride which is the bane of officialdom today. In a humorous way the author suggests a solution. The printing

and get-up Disturbed by Alva Samaj Foundation Chennai and eGangotri
and the author should have paid more attention to this.

KRISHIN J. HEMRAJANI

TELUGU

Under the auspices of the Andhra Vishwa Sahiti, the translators adjudged best in a competition held earlier by the organization were given prizes by Shri P. V. Narasimha Rao, Minister for Information, on July 6th. Shri Narasimha Rao, speaking on the occasion, stressed the growing importance of translation in this world of too many languages. He admitted that translation is sometimes more difficult than creative writing and to bring out the spirit of the original work in another language needs keen study and thought. No translation, he said, is better than a bad translation and any one not truly conversant with a language would do well to leave it alone. He congratulated the Andhra Vishwa Sahiti on its efforts in this field.

Justice Gopalrao Ekbote, presiding, also stressed the importance of translation, particularly in India.

Shri Bhimsen Nirmal, who translated *Nadee Sundari* into Hindi, and Shri Hari Adi Seshu, who translated *Folklore of Andhra Pradesh* into English, were honoured by the institution and given prizes of Rs. 116 each.

* * * * *

A special issue of *Unilit* on Gurazada Appa Rao, the famous Telugu poet, is under preparation by the Andhra Viswa Sahiti. It will be released some time in August. It will contain original English writings by Appa Rao. Many of Gurazada's manuscripts which were originally written in English and published in Calcutta and had not come to light in the last 80 years will appear in this issue. Further it will contain the poet's minute of dissent on the language controversy, his special note on the Sanskrit language, his reply to C. R. Reddy's comment on style, letters from prominent personalities to him and a few translations of his poems and stories. Efforts are also being made to collect his unpublished original English "Songs of the Blue Hill." Shri Abburi Ramakrishna Rao will edit this issue for the Andhra Viswa Sahiti.

* * * * *

The Navya Sahiti Samiti and the Andhra Viswa Sahiti gave a reception on June 30th to members of the Writers' Camp

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 organized by the Ministry of Cultural Affairs at Hyderabad. There was much discussion of the importance of translation. Shri Puripanda Appalaswamy, President of the Camp, Professor V. K. Gokak and several others referred to the fruitful discussions on this topic at the camp.

POTHUKUCHI SAMBASIVA RAO

*
* *

At a special function held on July 23rd at Hyderabad, Prime Minister Nehru released the seventh volume of the Telugu Encyclopædia planned and published under the auspices of the Telugu Bhasha Samiti. Pandit Nehru said the work was a fine enterprise and the Encyclopædia, when completed in the proposed 16 volumes, would be important not only for the people of Andhra but for the whole nation. The seventh volume, before its formal release, was dedicated to Dr. Radhakrishnan by the President of the Samiti, Dr. B. Gopal Reddi. The volume deals with World Religions and Philosophy. Four more volumes dealing with Agriculture, Animal Husbandry, Sociology, Law and Mathematics will be brought out shortly. It is expected that all the 16 volumes will be out by 1968.

The idea of bringing out an Encyclopædia in Telugu was originally that of Shri Komarraju Venkata Lakshmanarao, a great scholar and historian, who did pioneering work in this direction and in historical research nearly four decades ago. He enlisted the active support and co-operation of devoted and renowned scholars like Shri Veturi Prabhakara Sastri, Shri Mallampalli Somasekhara Sarma and others and actually planned to publish the *Andhra Vijnana Sarvasvamu* in monthly instalments of 100 pages each. He did not live to see his project fulfilled. But his dream of a half century ago has come true with the progressive publication of these volumes of the Telugu Encyclopædia.

* * * * *

The *Andhra Prabha*, the popular Telugu daily, in its Sunday magazine section, has started a forum to discuss and present various points of view on the activities and the achievements of the Andhra Pradesh Sahitya Akademi and Sangita Nataka Akademi in order to focus the attention of the public on the issues under review and to offer helpful suggestions for a proper and more efficient working of the Akademis to realize their objects in full. The first article has been published in the latest

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 Sunday issue and the contributor, Shri J. Madhava Rama
 Sarma, is one of the first members of the Sahitya Akademi. A
 lot of good will undoubtedly accrue through such discussion if
 the participants eschew censorious criticism and are dispassion-
 ate. A frank and forthright discussion will ensure the creation of
 a healthy atmosphere for the beneficial working of the Akademi.

POTHUKUCHI SURYANARAYANA MURTY

BOOK REVIEWS

The Coiled Serpent. (xii+439 pp. 1963. Rs. 6.00): *Conquest of the Serpent.* (179 pp. 1962. Rs. 3.00). Both by C. J. VAN VLIET. (The Navajivan Publishing House, Ahmedabad.) Here are two books by an author who is convinced that human civilization today with its increasing sensuality and materialism is on the wrong track of progress, and who would fain plead the all but lost cause of the spiritual *summum bonum* marked out for man by destiny and made out by the mentors of the world in all ages and climes. The "serpent" in the title stands for sex, whose misuse, according to the author, constitutes the basic cause not only of humanity's woes but also of its total failure to advance in evolution. Hence the sub-title of the first book reads: "A philosophy of conservation and transmutation of re-productive energy." Tracing all the ills of present-day civilization—mental discontent, disharmony, disintegration, physical disease and premature death—to this sole serpent of sex, and making a spirited plea for its sublimation through continence is the self-chosen object of this work which is not a text-book but a test-book. While not attempting to be either complete or systematic, the chapters yet take us through a very wide range of subjects which have a bearing on the question at issue—science and metaphysics, sociology and ethics, philosophical and religious systems. In the four-score chapters that constitute the first book, we are given a wealth of expert evidence in the form of carefully selected and well documented quotations that substantiate the ideal of purity and bring out its value for the present and future progress of humanity. Each chapter, though seemingly disparate, contributes to the central theme of the work. Yet it would be too much to expect here a strict unity of thought or uniform appeal to reason. More often than not, the appeal is to emotions, not base but refined. The author, who is aware of this, states:—

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 The thoughts expressed in these pages are intended mainly for those who have become already somewhat receptive to spiritual principles.

In spite of this limitation, the author's tone of conviction, force of expression and brilliant plea in the name of the accumulated wisdom of the ages are bound to find a sympathetic echo in the minds of many an Indian reader. It is sure to shake the complacency of intellectuals and lead them into self-searching.

The second is a small companion volume serving to explain "the practical ways towards the successful accomplishment of the subjugation of the sexual urge" to those who are convinced of its value. It gives also in a nutshell the argument contained in the bigger volume and is thus self-complete. Its first three parts explain in order the "Why," the "Whether..." and the "How" of sex-subjugation; the fourth part examines the question in relation to other connected topics while the last part acclaims the possible results. The reader will be impressed by the author's racy style and forceful argument.

However, it cannot be gainsaid that the subject is at once complex and controversial, with room for conflict between immediate and ultimate values. Yet our grateful thanks are due to the publishers for having brought out the Indian editions of these well-written works by an American, works which read almost like modern commentaries on the age-old wisdom of India and in particular of Gandhiji, who unhesitatingly espoused the cause of continence in marriage.

K. KRISHNAMOORTHY

The Diary of a Westward Voyage. By RABINDRANATH TAGORE. Translated by INDU DUTT from the original Bengali. (Asia Publishing House. 137 pp. 1962. Rs. 10.00) Rabindranath Tagore's written work is so vast and varied that it would be difficult to name any one book where one can find all the facets of his rich mind revealed. The present book does this to some extent. It could be said with some justification that this book is a guide to the poet's mind. Here one finds his reflections on a wide variety of subjects like poetry, music, painting, creative activity, education, man and woman, foreign rule and freedom, our national character and many other subjects.

Tagore had very definite ideas on education. He had nothing good to say about a system which confines education to the four

walls of the Shantiniketan was to free education from the trammels of such a system. These ideas find a forceful expression in this book.

His observations on man and woman, their respective roles in nature and society, and their mutual relationship are the observations of a poet, artist and thinker. What he says about the way woman exercises her power, the mystery that surrounds her, the illusion that she creates around herself, and the fulness of her being are perhaps an expression of the better aspects of Shakti worship.

What Tagore has to say about Truth, and Beauty and Goodness, about Truth rationally arrived at and Truth instinctively realized and experienced, about the value of a thing as a "thing" apart from its utility, about Art and creative activity is all the outcome of a lifetime spent in creative and constructive activity. In fact pages 58-66 of the book contain very important thoughts on art, beauty, poetry, song, creative activity etc.

His thoughts on nationalism and political activity, and foreign rule and independence (pp. 74-81) arise out of a deeply felt conviction and are based on close observation of events. What he says on all these and several other subjects is not in the form of a well-reasoned argument. It is in the nature of loud thinking. It reminds one occasionally of Marcus Aurelius' *Meditations* and Somerset Maugham's *Summing Up*. At the same time it must be said that in places the writer appears to be very conscious of the reader.

What the author has said in writing about *Shantam*, *Shivam* and *Advaitam* will be somewhat unintelligible to those who are not acquainted with the history of the Brahmo Samaj in Bengal and who do not know to what extent some of the leaders of the Samaj were influenced by Christian theology and Christian thought, and consequently much of the significance of what the writer has to say will be lost on them. Moreover, Tagore has tried to endow the three conceptions with a balanced beauty by emphasizing how *Shivam*, by being put between *Shantam* and *Advaitam*, acquires a special moral value. One must not forget that these conceptions are part of a series of the attributes of the *Brahman* as used by the Brahmos. What the poet says about them might be poetic but one is not quite certain that it is proper to take them out of

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context like this and unite upon them.

Truly speaking this is not a diary in the usual sense of the word. No doubt, thoughts occurring from day to day are recorded and, occasionally, one comes across beautiful passages describing the sunset, the sea, the sky, the horizon, and storm and rain and clouds. But one does not find in the diary any reference to the poet's fellow passengers. One does not come to know what kind of men and women they were, what the poet thought of them, or how he reacted to them. Nor does one find any reference to everyday events and the poet's reflections on them. In a book of this kind one would have liked to see more of Tagore the man than of Tagore the poet, the artist and the thinker. As it is the poet could have written most of this book in his study without having to go on a voyage. However, this is not to deny the book what value it possesses and it is not inconsiderable.

The publication would have been better had it not contained misprints, errors of spelling and grammar, errors arising from misunderstanding, and clumsily constructed sentences throughout. For instance "liminosity" for "luminosity" (p. 18); "methemathical" for "mathematical" (p. 63); "sometime" for "some time" (pp. 53 and 105); "lion-door" is the English for *sinhadwar* and means simply the "main door," and as "lion-door" it makes no sense. There is no Upanishad called *Isho Upanishad*: the name should be written either as *Isha Upanishad*, splitting the compound, or as *Ishopanishad*, the usual pronunciation of the compound word. The poet's home in Calcutta was called "Jorashanko" and not "Jorashako." Kalidasa's *Meghaduta* (Cloud Messenger) is not a "seventeen metre" poem as the translator says. The metre is "*Mandakranta*" and each line in the stanza has seventeen letters to it measuring up to 26 *matras*. and then there are these sentences:

"The chariot . . . is composed of different components." (p. 9). "That brings about help." (p. 9). "If there can be any lessening in the expenditure of their indulgence at the demand of the public." (p. 10). "Then the fact that man has a definite need to unite with each other appears strange having become shackled among many obstacles." (p. 13)

The title itself, though attractive enough, is not an accurate translation of the original, for *Yatri* is "Voyager" and not "Voyage."

These mistakes are all the more unfortunate as the book is well produced otherwise. Also because the translator has been

highly complimented on her translation of other works of Tagore.

R. B. JOSHI

Rain in Indian Life and Lore. Edited by SANKAR SEN GUPTA. With a Foreword by NIRMAL KUMAR BOSE. (Indian Publications, Calcutta. 138 pp. Illustrated. 1963. Board Rs. 12.00; cloth-bound Rs. 14.00) The attempt of the journal *Folklore* to produce a book entitled *Rain in Indian Life and Lore* is certainly to be commended. For a country where the entire agricultural economy hinges on the vagaries of the rain, it is not surprising that there should be a wealth of lore dealing with all its aspects. The primitive and folk mind dedicated itself to the control of the elements through their worship, ceremonies, magical rites and sacrifices, while enlightened men of science in the modern age dedicate themselves to the same pursuits, basing their theories on experiments and science. There may be some explanation as "to how and why these primitive esoteric performances did work and brought about the desired effects." Things which cannot be explained have to be interpreted in the words of Edwin Muir: "There is no trust but in miracle."

Indians in the olden days from the Vedic period believed that "yajnas" or "havans" coupled with mass prayers would invoke rain. Dr. S. R. Savur, an Indian meteorologist, has been experimenting recently to induce rainfall from clouds by creating a column of vapour with a small continuous fire. These experiments in Bombay and Delhi were quite successful according to him. As the editor says, experiments in finding out the truths of old sayings and the basis of the various ceremonies would be both profitable and interesting. A volume of this type is thus most welcome.

It would have been in the fitness of things, however, if more care had been bestowed on the editing and proofreading to avoid the abundant mistakes which occur in both language and spelling. It is a pity especially as scholarly men and women have been invited to contribute articles.

Different chapters include descriptions of the ceremonies and rites pertaining to rain in the various regions of the country, the mechanism of rain, references in literature from the Vedic period to the present day, folklore on rain and some popular sayings and beliefs. There is a chapter summing up the points included in the various articles and an article on "rain brings

love" by the editor. It is somewhat difficult to reconcile oneself to the idea of rain bringing love. True, there are poems and love songs where references to rain exist. The editor says that "the love which the rain brings is chiefly based on separation theme." One should have thought the contrary. Evidently, it seems to be an association of ideas rather than a logical conclusion that the writer has arrived at.

The awakening of the poetic muse of Tagore with the first thrill of a nursery rhyme on rain and the references to rain and the rainy season, which he dearly loved, in his poetry appear in an exclusive article. The fragrance of the earth with the first drops of rain, and the fresh green which it drapes over the earth in the twinkling of an eye, have been a delight to human beings through the ages, and the event is welcomed with eagerness and hope. No wonder then that the child in India learns to lisp to the rhythm of falling raindrops.

KAMALA S. DONGERKERY

Geela Barood. By NAYAK SINGH. Hindi. (Rajpal and Sons, Delhi. 301 pp. 1962. Rs. 5.00) In this novel the author has developed a theme from real life, being motivated by the life of a victim of social persecution. The story deals with the problem of fallen women and depicts with insight the various ramifications of Indian social and economic structures. Nanak Singh is a renowned novelist and can be well compared with Prem Chand as regards writing with a social and moral slant. The language is simple and the plot homely. While reading this novel we become aware of our own social milieu and are encouraged to look at the accepted way of life rather critically. Thus the author has rendered a service not only to Hindi literature but also to Indian society.

SITA RAM JAYASWAL

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No. 10

THE KING'S SON

If one says without explanation *Maharaj* (The Great King), in Maharashtra that still means Shivaji, who died in 1680. Many Marathi novels and plays bear the stamp of this devotion to his memory; for Shivaji is something of a myth as well as a man: one expression of our orphaned mortal longing for the Return of the King as well as a perfectly human historical hero. Almost all these novels and plays, therefore, are historical only in the bare outline of incident and the trappings of costume. Not many have sought to see what the human quality was that could sustain this enduring popular belief in an almost divine kingship.

.... have you thought what manner of man it is
Of whom men say "He could strike giants down"? ...
And why one banner all the background fills,
Beyond the pageant of so many spears,
And by what witchery in the western hills
A throne stands empty....

Professor Vasant Kanetkar, a sincere and serious playwright, has thought what manner of man Shivaji was in the last, nobly tragic period of his astonishing life. Professor Kanetkar's play *Raigadala Jevan Jag Yete* (When Raigad Awakes) seeks to enter into the great grief of the King's last days. Historians have never been agreed about the exact truth, but it is clear at least that Sambhaji the Crown Prince was often in discord with his stepmother the Queen and Shivaji's old, trusted ministers; also that, some scandal, well or ill founded, having arisen about the Prince's personal conduct, he joined for a time the camp of Diler Khan, the Moghul general commanding in the Deccan.

In 1679, however, Sambhaji broke with Diler Khan and returned to one of his father's mountain fortresses, where Shivaji saw him and where he remained till after his father's death. A letter from Shivaji at this time to his half-brother Vyankoji,

him back. But because Sambhaji is far away when Shivaji dies and because he seems to have been put aside from the succession by his father, Sambhaji is in psychic jeopardy again. It is when his little brother repeats his father's last words of care and concern for him because he is so tempestuous, so rash and so ingenuous that he finds final peace in his war which he knows is against himself. In a moment of humility he can wish that he had had an elder brother to take the throne and for him to serve.

The scenes are constructed with some skill and with an economy of both place and time, to show first the continual misunderstanding between Sambhaji and the others and then the gradual resolution as Shivaji's hand is set firmly on his two unlike sons. Again and again we feel the profounder realism, the wiser compassion of the real statesman trying to raise to its own level the mere politicians on the one hand and the mere passionate idealist on the other. The incidental portraits of Soyarabai the Queen and Yesubai the Crown Princess are sympathetic and conform to what is known of these ladies historically. Incidental bits of dialogue unobtrusively remind us that the gay paladins who fought by Shivaji's side in his young days are gone and Shivaji is left in a kind of lonely grandeur, however many hold him in veneration. "Shivaji's great misfortune," he says, "is that he could not find a second Shivaji." And this left him where the heroes have so often been left, sadly loving those whom they have protected but who cannot understand them. In the face of the successful evocation of this image what minor faults there are — of occasional excessive rhetoric — disappear. And we know why the King's Son has never in the mind of Maharashtra quite become King.

RAMESHCHANDRA SIRKAR

Strange is the vigour in a brave man's soul. The strength of his spirit and his irresistible power, the greatness of his heart and the height of his condition, his mighty confidence and contempt of dangers, his true security and repose in himself, his liberty to dare and do what he pleaseth, his alacrity in the midst of fears, his invincible temper, are advantages which make him master of fortune. His courage fits him for all attempts, makes him serviceable to God and Man, and makes him the bulwark and defence of his being and country.

TRAHERNE

A GUIDE TO THE PLAYS OF SHAW *

Shaw's was a unique personality and a unique contribution to dramatic and social criticism. As a founder-member of the Fabian Society, as a critic of music, painting and drama, as playwright, speaker and pamphleteer, he became one of the most successful men of letters of his time and a public educator for more than half a century. In his hands drama became an interpreter of values, a vehicle of intellectual passion and an instrument of social and economic reform. To the writing of his plays he brought brilliance, insight into habits of thought and behaviour, an earnestness of purpose — as man and citizen — and a humour which, without being malicious, was delightful and devastating. As dramatic critic of the *Saturday Review* he had had opportunities to notice drama and dramatic presentation of every kind in his time and his trenchant criticisms of plays, acting and production, read even today, bring back to life the gusto and the charge, the sallies of raillery and wit and the impacts of points of view which asked to be accepted. G.B.S. prepared the way for George Bernard Shaw.

How from an unsuccessful novelist he grew into the most outstanding writer of comedy in England and bestrode the contemporary stage like a colossus, despite slating criticism, is once again brought out for us in the book under review. Mr. C. B. Purdom has known the playwright personally, and has watched the production and publication of the plays these 50 years and more, and can, therefore, give us an intimate account both of the creative impulsion and the achievement. Being an admirer he puts his affection for Shaw into the work. Yet he is not crass or blind. For he is aware of the obvious weakness of some of the plays and the failure to come off of some others. A groundwork is, however, prepared for the appreciation of the man, as seen through the plays, and of their themes, characters and situations. The work is a good history of the plays speaking as it does of his and their career in print and in the theatre.

From almost the beginning of Shaw's career he has been written off as a playwright. When each new play succeeded on the stage bringing money to the producers and acclaim to the actors the critics have but nagged that the geese ought to have known better. One of the most difficult scenes in Shaw — the

* *A Guide to the Plays of Bernard Shaw.* (Methuen and Company, London. 344 pp. 1963. 35s.)

Digitized by Arya Samaj Foundation Chennai and eGangotri
 scene in *Hell in Man and Superman* — seems to have sustained a formidable quartet comprising Charles Laughton, Charles Boyer, Cedric Hardwicke and Agnes Moorhead, touring in the U.S.A. That the estate of £367,000 and odd left by him grew into more than £716,000 within ten years, yielding some £260,000 to three institutions which are his beneficiaries, is evidence of another kind of his vitality.

Mr. Purdom speaks of the essential modesty of Shaw, the man, behind all the bravery of his talk and public attitudes. Sections 29–31 of Part 1 educe the chief qualities of his work and are a tribute of regard. An account of the Prefaces and of the printing of his plays is additional matter. Shaw's dramatic criticism, we feel, could have been summed up in a page or two, for it bears on acting and actors as well; for whose playing he sometimes wrote a good few of his own plays.

Comedy dates more naturally and quickly than Tragedy. For it laughs at current modes and frailties; and if as a result of its exercise society improves the play is blamed later for being no longer valid. The comic vitality of Shaw exhibits character and vitality of many kinds. And as Mr. Purdom says it is not mere wit that sustains them but "a vision of life," full of civic and human significance. The illumination of aspects, motives and conduct is brilliant and colourful.

A lot of nonsense is written on Shaw *vis-a-vis* Shakespeare. But Shaw's onslaughts are on the Bardolaters; not on the Bard himself, for whom he has admiration and loyalty. His "Better than Shakespeare" had the mark of interrogation at the end of it. Indeed a few words he makes Shakespeare utter in *The Dark Lady of the Sonnets* are more true of Shaw himself. It is a moot question whether Drama should be Literature in a special sense to be valuable and effective. Narrow definitions of Literature and Drama can stifle voice and effort and straitjacket a spirit which is spacious and unconfined. What single receipt have we for Drama or Poetry? We may leave to posterity — as Shaw himself did — the question whether his reputation can survive. His words declining the Order of Merit speak his mind: "Either I shall be remembered as long as Aristophanes and rank with Shakespeare and Molière or I shall be a forgotten clown before the end of the century." In quality more than a dozen of his plays have vigour equal to the best in the world's Comedy; and along with the 30 or 40 men and women of his creation he will himself show up — through and behind them — as one of the most inclusive types of personality and character in the

world. Drama was his vocation. "... the world as well as his wife was against it [his being a playwright] and he had evidence enough that his plays were not wanted; but he knew that to write plays was the meaning of his existence." Indeed the words of Fanny, in *Fanny's First Play*, "I had to write it or I should have burst. I could not help it" perhaps express him as much as her.

The nature of his genius, his themes and characters are the subject of the second section which contains good criticism on the nature of Drama itself. One only wishes that the analysis of a few plays had a little more subtlety and depth, and, that a finer insight had gone into the assessment of "love" in *Pygmalion* and the *Doctor's Dilemma* and of Jennifer. But his sum-up sentences in each case bring him even with the real imports. Mr. Purdom's observation that Shaw's women are more highly individualized in feature and life is true. Shaw's relations with his producers and actors and his influence on shaping speech and expression through his readings are also touched on. How the plays themselves have been, and, are to be, presented is the endeavour of the last section of the book. Its breakdown by character, make-up, atmosphere, stage-history and vicissitude is interesting reading to students of Shaw even as it is an invaluable aid to the producers of those plays. These are stage notes of a very revealing kind.

Altogether Mr. Purdom's book is a valuable addition to Shaviana.

V. SITARAMIAH

DR. RADHAKUMUD MUKHERJEE

We regret to record here the death of an old and esteemed P.E.N. Member, Dr. Radhakumud Mukherjee. As a teacher of History in the Mysore and Lucknow Universities, a Member of the Bengal Government's Land Revenue Commission in 1939, and of the first Rajya Sabha, and in several other capacities, Dr. Mukherjee distinguished himself.

He was the author of several important books. Some of them are *Nationalism in Hindu Culture*, *Men and Thought in Ancient India*, *Ancient Indian Education* and *India's Land System*.

THREE POEMS

VISITORS TO THE CITY

This morning, on Strand Road, I watched them come
 In carts that crept through winter-mist, ox-bells
 Ringing, red dust rising;
 Proud, heavy-turbaned men and their wives with
 Tattooed cheeks, silver on their arms and fat
 Babies dozing at their
 Breasts, like old drunkards in clubs at lonely
 Hours. They did not once look at me, but
 I watched, and I watched. . . .
 Until the last cart went round the bend, and
 Red dust settled on the road, and silence. . . .

A HOT NOON . . . IN MALABAR

This is a noon for beggars with whining
 Voices, a noon for men who come from hills
 With parrots in a cage, and fortune-cards,
 All stained with time, for brown Kurava girls
 With old eyes who read palms in light sing-song
 Voices, for bangle-sellers who spread on
 The cool black floor, those red and green and blue
 Bangles, all covered with the dust of roads,
 For all of them whose feet, devouring rough
 Miles, grew cracks on the heels, so that when they
 Clambered up our porch, the noise was grating,
 Strange. This is a noon for strangers who part
 The window-drapes and peer in, their hot eyes
 Brimming with sun, not seeing a thing in
 Shadowy rooms, and turn away and look
 So yearningly at the brick-ledged well. This
 Is a noon for strangers with mistrust in
 Their eyes, dark silent ones who rarely speak
 At all, so that when they speak, their voices
 Run wild, like jungle voices. Yes, this is
 A noon for wild men, wild thoughts, wild love. To
 Be here, far away, is torture. Wild feet
 Stirring up the dust, this hot noon, at my
 Home in Malabar, and I, so far away . . .

MY GRANDMOTHER'S HOUSE

There is a house now far away where once
 I received love. . . . The woman died,
 The house withdrew into silence, snakes moved
 Among books I was then too young
 To read, and my blood turned cold like the
 moon. . . .

How often I think of going
 There, to peer through blind eyes of windows or
 Just listen to the frozen air,
 Or, in wild despair, pick an armful of
 Darkness to bring it here, to lie
 Behind my bedroom door like a brooding
 Dog. You cannot believe, darling,
 Can you, that I lived in such a house and
 Was proud, and loved. . . , I who have lost
 My way and beg now at strangers' doors to
 Receive love, at least in small change. . . .

KAMALA DAS

NOTES AND NEWS

Fellow Member Shri S. R. Tikekar is collecting and compiling the letters of Sri Jadunath Sarkar, the eminent historian, in three volumes. Volume I will be *Letters to Maharaj Kumar*; Volume II *Letters to G. S. Sardesai* and Volume III *Letters to Pissurlencar and Others*. Each volume will carry biographical sketches of the writer and the addressee besides explanatory notes, bibliographical information on books and MSS mentioned and indexes of place and personal names. A complete chronology of all the letters will be added to the last volume.

Donations towards the publication of these volumes will be gratefully accepted by the editor. His address is Saraswat Bank Building, Bombay 4.

★ ★ ★ ★ ★

The Secretary of the Bharatiya Jnanapith, Shri L. C. Jain, informs us that a Selection Board has been formed to choose the creative literary book deserving of the Bharatiya Jnanapith annual award of Rs. 100,000. The Board comprises Dr. Sampurnanand, Shri Kakasaheb Kalelkar, Dr. Harekrushna Mahtab, Dr. R. R. Diwakar, Dr. Nihar Ranjan Ray, Dr. B. Gopala

Reddi, Professor A. S. M. Foundation, Chennai and a Sanskriti Pandit, Sadar-i-Riyasat Shri Karan Singh, Shrimati Rama Jain and Shri Lakshmi Chandra Jain.

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It will be recalled that last year the Union Ministry of Scientific Research and Cultural Affairs (New Delhi) had sponsored a Drama Competition, the subject being "India's Quest for Unity." Of the 774 drama scripts in different languages submitted for the competition 125 entries were in Hindi, closely followed by Bengali with 108 entries. Since no script was found eligible for the award of the first prize, consolation prizes of Rs. 1,000 each were awarded to a few selected entries. Shri Mangesh Padki won a consolation prize for his Marathi play *Dewachi Jaat*, while Shri K. K. Shrivastava, Assistant Registrar of the Jabalpur University, received it for his Hindi play, *Neewaki Diwaren*.

ANANDRAO JOSHI (Nagpur)

P.E.N. MEETINGS

BOMBAY

POEMS IN HINDI AND RAJASTHANI

On August 12th Professor S. P. Joshi recited and sang poems in Hindi and Rajasthani, translating and explaining their meaning in the context of Rajasthan's ancient tradition, at a meeting held under the joint auspices of the Indian Institute of World Culture and the P.E.N. All-India Centre. Shri K. L. Nandan presided.

Rajasthani is spoken by 20,000,000 and has a script of its own. It was an important language before Gujarati and Hindi took shape and even today its affiliations to both languages is apparent. Two kinds of poetry were popular in Rajasthan, devotional and chivalric. The poet was an important personage in the army and his stirring songs of bravery inspired heroism in battle. Modern Rajasthani poetry is experimental and there is an absence of metre.

Professor Joshi recited first his Hindi poems which dealt predominantly with the contemporary situation in the world and particularly in India. The Rajasthani poems covered more traditional themes — a farewell to a daughter, Radha, the story

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of the lovers Dhola and Maru, a *pinjara's* song and so on.

Shri Nandan, thanking Professor Joshi, described him as one of our chief exponents today of Rajasthani poetry. He will have, he said, an abiding place in Rajasthani literature.

Professor Nissim Ezekiel moved a vote of thanks.

LITERARY LIFE IN AMERICA TODAY

On August 19th Shanta Rama Rau (Mrs. Faubion Bowers) gave a talk on the "Literary Life of America" under the joint auspices of the Indian Institute of World Culture and the P.E.N., All-India Centre. Mr. Jack Miklos, acting Consul General for the U.S.A. in Bombay, presided.

Miss Rau spoke on the delightfully unusual literary situation in America in which businessmen speak earnestly of literary art and artists of how to secure the largest possible deductions on income-tax.

Miss Rau herself began her literary career in 1944 with a novel, *Home to India*, at 19. Its reception showed her how differently an identical work can be received. A book which in America was received simply as an instance of youth speaking out for freedom seemed in India to be a criticism of India. Still the sincere writer writes out of a personal vision and is trying to tell something. The telling leads to the consideration of the writer's place in society. Creative literature occupies a very different place from what is now called committed literature.

Indian writers were in a different situation from the American because they rarely lived by their writing. In the U.S.A. as in Japan the literary artist can attain to real prosperity by his writing. The questions one might ask about literary life in America are: Why is there one? and Is it truly a part of American social life? Does it reflect that social life or give it a lead or is it an isolated part of that life? Miss Rau premised by saying that the real flow of social life cannot be forced into our moulds of literary periods. Nevertheless if we were to look around we might find much that justifies a hope that perhaps when people look back to 1960 they will see the outcropping of a whole group of writers as we when we now look back to 1925 seem to see the year signalized by the presence of Sinclair Lewis, Theodore Dreiser, Ernest Hemingway, William Faulkner.

We might for our convenience see American writing today in several categories. The first considerable one is that based

on war experiences. Miss Rau commented on many well known novels of this type. She reminded us also that sometimes actuality follows creative writing, *e.g.*, since Hemingway's style of dialogue people have actually learnt to talk so. An author's private view of the world can be a deep influence towards social change.

The Southern women writers are a well-defined group. Some of the best American writing comes from them. The South has a consistent tradition in a way that no other part of America has. These women writers are, therefore, able to comprehend the quality of a whole social life in their work. About America as a whole a similarly comprehensive novel could not be written as there is no one American life but several modes of it. There may be great American novels; there is not likely to be the great American novel. Sincerity would demand of a writer that he confine himself to the particular mode he knows intimately. Genius sometimes turns this limitation to magnificent account, as when Faulkner, writing about his particular bit of the South, pierces through to the universal condition of man confronting nature.

Miss Rau thought we could make our profit from what could be called the Degenerate Writers where their work constitutes a genuine exploration of evil.

The Negro writer is no more writing in social protest but as an artist concerned with his art. Such writers as Ralph Ellison and James Forman speak as Negroes but so as to remind us that primarily a human being speaks within the Negro speaking. Their concern is with people first, with problems afterwards.

There is then not one literary scene in America but several scenes animated by its very mobile population; but in all these scenes the literary artists are freer than they have ever been before, because for their security and independence they do not depend on either patronage or popularity. This is perhaps unprecedented.

In answer to a question Miss Rau explained that there was great interest in Asian writing in America but there did not seem to be available sufficient Asian writing either in English or translated into English which would meet the international standard.

Professor Nissim Ezekiel moved a vote of thanks to Mr. Miklos and to Miss Rau.

UNITY THROUGH CULTURE

A meeting in memory of Shri B. P. Wadia was held on August 20th under the joint auspices of the Indian Institute of World Culture and the P.E.N. All-India Centre. Professor G. C. Bannerjee spoke on "Unity through Culture." Shri P. G. Shah presided.

Professor G. C. Bannerjee spoke briefly and lucidly on "Unity through Culture." Culture certainly does not mean only a facile acquaintance with the arts. It indicates a genuine ability to appreciate what other men can create. It indicates a depth of moral culture and intellectual training and discipline. Shri Wadia had possessed these qualities eminently.

Professor Bannerjee examined the cohesive functions of various ideas such as caste, religion, national sentiment, etc. Each of these is a binding force among men to a certain extent, but the stronger it is the deeper is the division it brings about at its limits. All these are partial unities and this limitation is inherent in their very basis. The hope for unity through culture depends on treating culture as the training of oneself to respond to beauty in all its manifestations. There are natural limits here which can be crossed only by the will to sympathy. But the capacity to make the effort across the limits is a mark of pure culture. In the realm of pure intellect freed from personal emotions lies the only genuine possibility of a universal experience. But here again the effort to strip ourselves of our emotions must be ours.

Shri P. G. Shah referred to his personal relationship with Shri Wadia and expressed his conviction that in a very real sense he was alive and near.

Shri R. P. Sirkar, moving a vote of thanks, remarked that the central idea of Professor Bannerjee's talk had chimed in well with a fundamental doctrine of the Theosophy Shri Wadia had served all his life — the doctrine of impersonality. True impersonality makes possible a real synthesis of the elements of life. Personal preferences being absent each element has its place and the perfected vision becomes itself a synthesis of religion, science and philosophy. *The Secret Doctrine*, a book Shri Wadia had studied devotedly from a very young age, aimed at such a synthesis by its extensive comparative discussion of great ideas. Shri Sirkar also announced the second volume of Shri Wadia's *Studies in the Secret Doctrine*, a further collection of essays on some aspects of the great work.

BHUSHAN, THE MAN AND POET

Under the auspices of the Delhi Group, a meeting was held on August 29th at Sapru Souse, New Delhi. Shri Bhawani Shankar Trivedi, a Hindi scholar and critic, gave an informative talk on "Bhushan, the Man and Poet."

There is no exact information about Bhushan's dates except that he was a contemporary of the Mughal Emperor Aurangzeb. He was born at Tikavapur village in Uttar Pradesh into a Brahmin family, and had three brothers Mati Ram, Neelkanth and Chintamani, all poets. His father having passed away in Bhushan's early youth, he lived with his elder brother until one day, following a quarrel with his sister-in-law, he decided to leave. He became a poet at Aurangzeb's court in Delhi.

Bhushan, however, disliked Aurangzeb's dishonest policies. Once the Emperor asked him to write some verses for him giving a true account of his qualities. The poet craved indulgence if anything untoward happened to creep into the description. This having been granted, Bhushan described Aurangzeb so critically and adversely that the Emperor, angered, drew his sword to cut off the poet's head. Bhushan reminded him of his promise, pleaded to live only one more day and ran away from court. From Delhi he went south to the great Maratha warrior, Shivaji, who later became his patron.

Bhushan spared no pains to extol the gallantry of his new master. His works *Shiva Bavani* and *Shivraj Bhushan* are classics in Hindi literature. They will also be remembered in the annals of Indian chivalry, for Bhushan had a keen sense of history. *Shivraj Bhushan*, a biography of Shivaji, is in verse and contains many interesting and minute details. In his descriptions of brave deeds, Bhushan is second to none in Hindi poetry. He wrote in the classical style prevalent at the time.

The poet was keenly aware of contemporary politics. In order to repulse all Aurangzeb's attempts to make India a Muslim country, he crusaded against Islam and became the spearhead of revolt. Warriors like Durgadas and Chhatrasal Bundela came south to meet the Marathas and to seek Shivaji's help and advice. Shivaji at one time actually handed over his sword to Chhatrasal, then a young rebel of Bundelkhand, and asked him to carry on the battle.

When Shivaji passed away, Bhushan left the Deccan and went to the court of Chhatrasal, whom he regarded as Shivaji's

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 true success. He wrote inspiring verses on him. And Chhatrasal, to show his respect for the poet, one day himself carried Bhushan's palanquin. Unaware of this, Bhushan turned by accident, saw the king and jumped down from the palanquin to bow to his master.

Bhushan was one of the rare poets of those times who was aware of nation and culture and strove to carry forward India's age-old culture. In the discussion which followed, Shri Trivedi pointed out that the great poet Tulsidas too had this awareness, though his approach was spiritual and hence more lasting.

The meeting ended with a vote of thanks.

MADHAV SINGH "DEEPAK"

THE LITERARY SCENE IN INDIA

BENGALI

The popularity of Tagore's songs and recitals appears to have increased since his demise and the great regret that his voice can no longer be recorded or renewed on the disc creates an urge to know more about them. Perhaps to meet this urge Shri Santosh Kumar De of the Calcutta Gramophone Co., recently (March 1963) brought out *Kavi Kantha* (Voice of the Poet), admirably prefaced by Dr. Probodh Ch. Sen, Tagore Professor, Santiniketan University, embodying a historical review of the poet's voice-recording, first on the cylindrical record, about 60 years ago, then on disc, then on tape and finally on film.

The writer, starting as a collector of Tagore's original voice-documents, has done much research into the rather obscure realm of "Record Taking" from the wax and tinfoil process to electric recording and radio-transmission. His spirit of enquiry has brought him into contact with scientists and connoisseurs here and abroad revealing the business instinct of the poet. The illustrations are inspiring.

★ ★ ★ ★ ★

Bhasa Bharati (August 1963), the only multilingual journal of non-Bengali-speaking people in Calcutta, rightly gives pride of place to a Bengali article by Shri Thyagarajan, Secretary, Tamil Writers' Association on "Adhunika Tamil Sahitya and Saratchandra." In style and diction, in comparative analysis and critical estimate of Bankim and Sarat Chandra, this Tamil writer has forced his way to the front rank of Bengali essayists. He pleads for increased sympathy towards Tamil literature,

pointing out that over 50 novels of Saratchandra have been translated into Tamil. One asks if any Bengali has translated any Tamil piece of work into Bengali.

JYOTI PRASAD BANERJEA

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The Sahitya Akademi (New Delhi) has recently released the Bengali translation of *Bhawartha-Deepika*, popularly known as *Jnaneshwari*, by the illustrious 13th-century poet-saint of Maharashtra. The *Jnaneshwari* is a commentary on the *Bhagavad-Geeta* composed in the popular *Owee* metre. The Bengali translation has been made by Shri Girichandra Sen, an old classmate of the late President Dr. Rajendra Prasad, who wrote a preface to the volume. The introduction is contributed by Shri Vasant Kumar Chattopadhyaya.

ANANDRAO JOSHI (Nagpur)

ENGLISH

A magazine called *Teens Today* has recently been started from Bombay. It professes to be a magazine for India's teenagers and their parents and is edited by Shri Abbas Sarvi. Its intention is to provide guidance and advice to teenagers while encouraging them to express frankly their own thoughts and opinions. As there are few journals especially for young people this venture is welcome. One would, however, like to see in it articles of a more thought-provoking nature. For though it is good to look problems like teen-age rebellion and violence in the face it is necessary also to open to these young people the more permanent world of art, literature and culture.

GUJARATI

An anonymous lover of Gujarati literature has announced a donation of Rs. 25,000 to the Gujarati Sahitya Parishad. The money will be utilized to award two prizes of Rs. 600 and Rs. 400 every year to the two best Gujarati writers. The donor has asked that the prizes should be awarded in the form of silver vessels and not in cash.

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The Gujarati Sahitya Parishad has unanimously elected Shri Rasiklal C. Parikh, the noted dramatist and critic, President of its forthcoming conference. Shri Parikh is well known as a writer of plays, especially on the lines of classical Sanskrit

drama. He was honoured by the Government of India with a prize for his *Sharvilak* based on the Sanskrit play *Mrichhakatika*. Another well-known book, *Mena Gurjari*, is widely read and appreciated. He is also a good critic. Our congratulations to Shri Parikh.

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The Shri Zaverchand Meghani Smarak Vyakhyannamala was this time held at Upleta. Shri Manubhai Jodhani, the editor-compiler of *Strijivan*, a well-known Gujarati monthly journal issued from Ahmedabad, Shri Ramprasad Shukla and Shrimati Padma Fadia spoke. Shri Jodhani's subject was "My Remembrances of Shri Zaverchand Meghani." Shri Shukla spoke on his works, specially his poetry, and Shrimati Fadia on his writing on social uplift. These series of lectures were delivered from August 16th to 18th. This series was started last year. The speeches made then have already been published.

GIRIJASHANKAR K. VYAS

MALAYALAM

Shri K. P. Kesava Menon's play *Mahatma* (88 pp. Rs. 1.50) has been published by *Mathrubhumi*, Calicut. This is perhaps the first attempt in an Indian language to depict on the stage the active period (1920-1948) of Gandhiji's life in India. The scenes are laid in various centres — Delhi, Calcutta, Allahabad, Ahmedabad and Bezwada. No characters now living, except Pandit Jawaharlal, appear on the stage. Pandit Motilal Nehru, Desabandhu Chittaranjan Das, Maulana Abul Kalam Azad, Subhash Chandra Bose, Vallabhbhai Patel, Khan Abdul Gaffar Khan and Shrimati Sarojini Naidu appear in the play. The play was enacted at Calicut in April and was a great success in spite of difficulties in staging contemporary events, Gandhiji's Dandi March, his last farewells to Mahadev Desai and Kasturba and the last Prayer Meeting were most effective. *Mahatma* deserves to be translated into all the Indian languages.

The author, it may be noted, took a leading part in the Freedom Struggle from 1916 to 1925 and had intimate contact with most of the characters in the play. This has enabled him to make the characters come alive to the readers.

A long introduction gives a lucid account of the Indian political evolution since 1905. This serves as a background for the incidents in the play. It also helps the common people to read and appreciate the play intelligently.

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The annual Kavyotsavam of the Kavitha Samithi (Trivandrum) was held on August 11th with Shri Kainikkara Padmanabha Pillay in the chair. The topic selected for discussion this year was "The Poetry of Mahakavi G. Sankara Kurup." Dr. K. V. Nambudiri, Hridayakumari, V. R. Prabodhachandran Nair, M. N. Vijayan, K. Asokan and M. P. Panikkar presented papers dealing with various aspects of his poetical works. The art items such as song, dance recital and Kathaprasangam were all based on his poems. This revealed the underlying significance of Mahakavi Kurup's contribution to modern Malayalam literature.

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Vivekananda Setaka Prasasthi (174 pp. Rs. 5), a collection of essays on the life and teachings of Swami Vivekananda, has been published by the Sri Ramakrishna Ashram, Trichur. The contributors include Shri Puthezath Raman Menon, Dr. A. G. Krishna Varier, Kainikkara Kumara Pillay, Kuttikrishna Marar, Professor S. Guptan Nair and C. H. Kunhappa. Besides, there are 25 illustrations on art paper. This publication serves as an excellent introduction to Swamiji's teachings and will help the beginner to go on to the study of the monumental seven-volume *Vivekananda Sahitya Sarvaswam* (4000 pp. Rs. 40) being published by the Trichur Ashram.

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Under the joint auspices of the Bureau of Tamil Translation and the Southern Languages Book Trust a four-day seminar on Translation was held at Madras from August 10th to 13th. It was inaugurated by Shri Humayun Kabir. Translation poses serious problems at the present day, especially in the fields of education, literature and scientific research, and a planned endeavour is badly needed to raise the standard of translation. Earnest workers in the field were invited from all the four language areas in the south. Kerala was represented by nine writers and these included Ambadi Karthyayani Amma, N. V. Krishna Varier, Dr. K. M. George, M. C. Nambudiripad and M. P. Sankunni Nair.

Another camp for Translators, on an All-India level, was held at Hyderabad in June. It was attended by Shri S. V. Krishna Varier who has made a mark by his translation of Gandhian literature.

It is desirable to hold such intensive workshops under Sahitya Akademis in each State.

* * * * *

The *Matrubhumi* Onam number is devoted to humour. The contributors include E. H. Kovur, P. K. Rajaraja Varma and Professor K. C. Peter. Besides four short stories eleven poems also find a place in this issue. Among the poets are Mahakavi G. Sankara Kurup, V. Unnikrishna Nair, Vailopillil Sridhara Menon, K. M. Panikkar, Vennikulam and O. N. V. Kurup.

* * * * *

The magazine *Mangalodayam* from the well-known publishing house of the same name at Trichur was a force in Malayalam literature for a couple of decades. Under the editorship of Professor Joseph Mundasseri (the first Minister for Education, Kerala State) it wielded a great influence in establishing new standards and methods in literary criticism. Owing to circumstances the magazine had to suspend publication. Now the magazine has been revived under the same editorship. The first number has contributions from Shri K. M. Panikkar, K. P. Kesava Menon, Puthezath Raman Menon, Kuttipuzha Krishna Pillay, Dr. K. M. George and Ullatil Govindankutti Nair.

MADHURAVANAM C. KRISHNA KURUP

MARATHI

We are glad to note that Acharya P. K. Atre, the well-known playwright and editor of the daily *Maratha* (Bombay), was felicitated at Poona on completing 65 years of his life. Shri N. V. Gadgil, ex-Governor of the Panjab, presided over the meeting held on August 13th. The first part of his Marathi autobiography, *Karhechen Paani*, was published on this occasion.

* * * * *

The birth-centenary of the late Professor V. G. Virjapurkar was celebrated on August 26th all over Maharashtra. A staunch champion of national education, he started and edited two periodicals, *Samartha* and *Vishwavritta*, as also a book series, *Granthamala*. The centenary is to be celebrated on a big scale in November next, when a commemoration volume will be published. Professor Virjapurkar died on August 1st, 1926, aged 63.

* * * * *

Dr. Y. K. Deshpande, the veteran scholar-author and founder of "Sharadashram," a research institute of Yeotmal, was felicitated on his 80th birthday at a function held on August 3rd under the joint auspices of the Vidarbha Sahitya Sangh and the Vidarbha Samshodhan Mandal, Nagpur. Dr. M. S. Aney, who presided over the function, declared published MM. Dr.

V. V. Mirashi's *Samshodhan-Muktawali* (Part IV), a collection of his research articles in Marathi. A copy of the book, which has been dedicated to Dr. Deshpande, was presented to him on this occasion.

* * * * *

The Poona University has been organizing since 1954 an annual lecture-series, in Marathi, in memory of the late Shri N. C. Kelkar, the eminent *littérateur* and a former editor of the late Lokmanya Tilak's *Kesari* (Poona). In 1960 Kavibhushan B. G. Khaparde (Amraoti), former Professor of Marathi at the Banaras Hindu University, had delivered six lectures in this series on "Sahityacha Sansar" (The Function and Scope of Literature). These lectures have now been published in book form by the Registrar of the University.

* * * * *

News in Brief:

(i) The regional competitions of Marathi (as also Hindi and Gujarati) dramas sponsored by the State Government will commence in November, and the final competitions will be held in next January.

(ii) Shri G. R. Bhide (Kolhapur) has recently brought out the first part of his new Marathi encyclopædia, *Abhinava Marathi Jnankosha*, containing over 500 pages and priced at Rs. 45.

ANANDRAO JOSHI (Nagpur)

*
**

The Government of India has a project to bring out the collected works of Mahatma Gandhi. The Marathi version is being handled by the Department of Publicity, Government of Maharashtra, Bombay. Three volumes have so far come out and others are under active preparation.

The first volume covers the period from 1884 to 1896, the second from 1896 to 1897. In the third, letters, telegrams and other papers, mostly belonging to 1898-1903, are included. Each volume has a good Index, chronological table and explanatory notes. Volume I has been translated by Shri P. V. Gadgil, Volume II by Shri M. D. Joshi and Volume III by Shri S. G. Bhave.

For such an important publication, more attention to the artistic aspect of book-production was expected. The art-plates

and the book-jacket do little credit to those responsible for the book-production.

★ ★ ★ ★ ★

According to the editors of the seven-volume Marathi *Shabda-Kosh* there are more than 220 different dictionaries in Marathi, printed or otherwise. Some of these were obviously in manuscript and the University of Poona has brought to light one such compilation, the original of which is preserved in the Tanjore Saraswati Mahal Library. It is Rama Kavi's *Bhasha Prakash* edited by S. G. Tulpule (Poona University, Poona 7, 36+114+66 pp. Rs. 5.00).

Beyond mentioning that he is a devotee of Kole Nrisimha, (Nrisimha from a village Kole in Karnataka) Rama Kavi does not give any details about himself. Very likely the dictionary was compiled at the end of the 18th or the beginning of the 19th century. The dictionary is on the well established lines of *Amara-Kosha*, in the simple *anushtubh* metre of two lines. Again the entire collection of 4,500 words is divided class-wise into 23 classes. After the formal salutation, the *modus operandi* of the Marathi dictionary is explained. Along with the meaning, the gender of each word is given, as for Marathi that is an arbitrary decision. The help of an authoritative guide about gender is necessary for beginners. Like the *Amara*, the compiler has classified words according to categories of his own choice: numerals, measurement of time, human body, clothing, foods, gods, artisans, animals and so on, as the author found them necessary. The classification is on the whole quite easy to follow. It shows the mastery of the lexicographer over his vocabulary; he has a section devoted to words about *speech* (*vagvarga*), in 78 verses; another to herbs and medicinal plants (*vanoushadhivarga*) in 50 verses. In the *Senavarga* (21 verses) military expressions are included. From the manuscript, it is obvious that the *Bhasha Prakash* was not completed; at least the copy that is available does not seem to be.

In the learned Preface the Editor has considered all aspects of the lexicographer and evaluated his composition. About a tenth of its words are from the *Dnyaneshwari*; some of the words are from Kannada, many have come from Persian. Whatever it is, the humility of Rama Kavi is striking; he compares himself to a babe trying to utter words and dedicates all his work at the feet of God as a *tulsi* leaf. This attitude is enough to disarm any critic.

The pages are divided into three different sections. In the

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Index provided the reference is to the number of the section and
verse number instead of to the pages. This is inconvenient as
the pages have only the title of the section and not the number.
In research publications these considerations weigh greatly.

* * * * *

Nine leading Sanskrit plays have been chosen for a
methodical appreciation by Dr. K. N. Watve in his *Sanskrit
Natya-Soundarya* (Deshmukh and Company, Poona. Rs. 15.00).

~~In the first part the origin and growth of drama in Sanskrit~~
has been traced and its special feature underlined. More than
300 pages are devoted to the treatment of individual plays. For
a volume of this nature, an essay and natural narrative would
have made reading enjoyable. Although this is his ninth book,
writing still seems to be an imposition to Dr. Watve; his expres-
sion is cumbersome and crowded. With careful trimming and a
little more attention the volume would have been an excellent
asset to the student world and to the general reader alike. Per-
haps these defects could have been avoided by a publisher's
reader.

S. R. TIKEKAR

ORIYA

Pandit Nilakantha Das, one of Orissa's oldest intellectuals and
political leaders, a former speaker of the Orissa Assembly, a
Pro-chancellor of the Utkal University and a member of the
Central Assembly, was felicitated on his 80th birthday on
August 5th, in a function at Ram Chandra Bhawan, Cuttack.

Leading personalities of Orissa came to pay their respects
to Pandit Das. Among them were Shri Radhanath Rath, Editor
of *Samaj* and former Education Minister of Orissa, Professor
Ratnakar Pati, Dr. K. Kar, Shri Kalindi Charan Pani-
grahi and Dr. K. B. Tripathi. Acharya Harihar Das presided.

The function began with singing and Kumari Bishnupriya
Das sang from the composition "Konarake" by Pandit Nila-
kantha Das. Pandit Das was garlanded. Professor Bipin Vihari
Roy, an old friend of Pandit Das, unveiled his portrait. He
and several others spoke of Pandit Das's distinctions in many
spheres, as an educationist, writer and political worker.

Replying, Pandit Das himself spoke of many memories and
disclosed many interesting facts. The present writer thanked all
those who helped in making the function a success on behalf of
the organizing Committee.

GOPAL CHANDRA MISRA

SANSKRIT

Strange as it may sound, *Valmiki Vijayah* is a Sanskrit rendering of an outstanding Bengali essay by MM. Har Prasad Shastri in appreciation of Valmiki, the author of the *Ramayana*. Other strange factors are that it was done by a student in Poona while yet in his teens and that it escaped the ravages of the Poona floods of 1961.

When Dr. P. L. Vaidya, a college student in those days, was attracted towards this Bengali composition and thought to give it a Sanskrit garb the merits of the book were established. Prevalence of Sanskrit words and expressions in Bengali made the task of translation easy. It, however, remained unpublished for over half a century until the Indian Press, Allahabad, took it up only recently.

As is well known the story of Valmiki has many variations. This Bengali version, however, is a dignified interpretation, almost a reconstruction, acceptable to the orthodox and the modern reader. Here the three sages, Vasishtha, Vishvamitra and Valmiki, are linked together for narration and all the current stories about them are included. The popular belief that Valmiki was a wayside robber before he became the first world poet does not figure in this chronicle. The small chapters, dialogues and verses make the *Valmiki Vijaya* delightful reading.

S. R. TIKEKAR



As usual the President honoured on Independence Day four eminent Sanskrit scholars, viz. Shriyuts K. S. Krishnamurty, B. J. Doshi, Shantinath Jha and Dr. P. L. Vaidya as also one scholar of Arabic, Obaid Ibne Mohommed Arab. Besides a *sanad* (certificate of honour), they will get an annual grant of Rs. 1,500 for life.

ANANDRAO JOSHI (Nagpur)

URDU

The Sahitya Akademi has announced its annual award of Rs. 5,000 to Akhtar-ul-Iman's collection of poems *Yaden*, which according to the Akademi "is the most outstanding book of literary quality" in Urdu published in the last three years.

Awards were given by the Sahitya Akademi for the first time in 1955 for the most outstanding books published in the pre-

vious seven years. Since then the annual awards given relate to books published in the previous three years only.

★ ★ ★ ★ ★

Dr. Syyed Mohammad Abdullah, Principal, Oriental College, Lahore, is one of today's first-rate scholars of Urdu, Persian and Arabic. His excellent critical study *Adabyat-i-Farsi me Hinduan ka Hissa*, which has been printed in Pakistan, is the first attempt on an ambitious scale that gives Hindu writers, poets and historians of the Muslim period their due, showing thereby that Persian language and literature was not the monopoly of Muslim writers only but a common literary heritage. The book mentions the names of countless Hindu writers who attained distinction in the various branches of literature and who were recognized as acknowledged masters of their respective crafts even by those whose mother tongue was Persian. The book incidentally refers to the very cordial and friendly relations that existed between Hindus and Muslims during the reign of the Moghul emperors. Hindus attended mosques to acquire proficiency in the Persian language and Muslims read and translated works of Hindu philosophy and theology. Persian was the *lingua franca* of India and both the communities had a profound love and respect for this language.

Dr. Syyed Mohammad Abdullah deserves to be congratulated on such a splendid literary achievement. His book is not merely an adventure in research work but a brilliant recreation and revival of a most glorious period in Indian history.

★ ★ ★ ★ ★

Succeeding *Shabnam Shabnam*, Krishna Mohan's second collection of poems has been published recently. In all respects *Dil-i-Nadan* is equally remarkable. Rather, it gains in maturity of thought and vision. It contains quite a few *ghazals* written in a new style breaking off from the prevalent poetic diction. These may create a commotion among the conventionalists.

Marked by a variety of themes, ranging from high seriousness and patriotism to love and humour, his long poems have broken new ground in style and imagination.

JAGAN NATH AZAD

BOOK REVIEWS

Atripa. By KANTA SINHA. Hindi. (Rajpal and Sons, Delhi. 136 pp. 1962. Rs. 2.50) As the title indicates, this novel deals with the aspirations and frustrations of a young girl. She has lost her parents and come under the guardianship of her eldest brother. The brother is a strict conformist so far as his sister is concerned but he does not hesitate to break accepted incest taboos himself. I think this is perhaps the first Hindi novel which presents this topic rather boldly. Though realism may demand the depiction of even incest taboos the traditions of Hindi literature have been against it. From the literary point of view, this is a powerful novel. It exposes the hollowness of conventional familial relationships. As a matter of fact the whole Hindu society is passing through a crisis and this novel is a pointer to the nature of the social disorganization we are faced with.

SITA RAM JAYASWAL

Sahitya-Rupa. By RAMAVADH DWIWEDI. Hindi. (Bharati-Bhandar, Leader Press, Allahabad (U.P.) 294 pp. 1960. Rs. 6.00) The author is a 56-year-old retired professor of English from the Banaras Hindu University. He has already to his credit a readable short history of Hindi Literature in English. This work in Hindi is a modest attempt to present to students different forms in literature, in 15 chapters, such as "Categories of Poetic Forms," "Drama," "The Nature of Greek Tragedy," "The Novel," "The Short Story," "The Essay," "Criticism," "Narrative Poetry," "Lyrical Poetry," "Symbolism in Poetry" and so on. Here is a classroom presentation of different kinds of comedy, the structure of the novel and the short story, and so on, neatly divided under familiar sub-headings.

The merit of the book lies in two things. The author with his deep Sanskrit scholarship and experience as an educationist has given good comparative quotations and one is pleasantly surprised to find Aristotle and Dhananjaya, Horace and Dandin, quoted together in support of each other. But this has not been carried too far. The second merit is that, though this is a book of principles of criticism and that too in Hindi, it is eminently readable and free from technical jargon and pedantic platitudes. The author sets out with a modest purpose and knows his limitations. So he does not load the book with allusions and resists the temptation to find a counterpart to every Western literary criti-

cal school in South India. He mentions names of Hindi writers with restraint, and though two-thirds of the book is based on Western criticism and critical theory, the book has only three quotations in English.

On the whole the book will be found useful by Hindi readers who have no access to English sources and desire to have a summary of Western critical theories from Plato to I. A. Richards in capsule form.

P. MACHWE

Nadi. By VISHWAMBHAR "MANAV." Hindi. (Rajpal and Sons, Delhi. 178 pp. 1962. Rs. 3.00) This is a novel dealing with the problems of the idealistic, the realistic and the pragmatic approaches to life. The author has skilfully shown that in the present Indian society a dishonest man can be prosperous and an honest man can often suffer on account of his honesty. The title of the novel is somewhat symbolic and reflects the river of life at large. Various characters have been portrayed with sympathy and sensitivity and in places the poetic touches are remarkable. "Manav" is mainly a poet, an unconventional one, and, therefore, any form of literature comes handy to him for the expression of his deep humanism. Though the novel ends in a tragedy, it is none the less a challenge to action for those who want a clean social life.

SITA RAM JAYASWAL

ERRATA

Owing to a typographical error in our August issue (p. 245) we mentioned June 17th as the occasion of Rajamata Jijabai's 29th death anniversary. Of course, it was the 298th anniversary.

In the same issue we omitted to print Shri Jyoti Prasad Banerjea's name as contributor of the Bengali note (p. 239). In the September issue Shri Anandrao Joshi's name was omitted from the Sanskrit note (p. 277). Our apologies to both contributors.—Ed.

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गुरुकुल कांगड़ी

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SINDHI LITERARY JOURNALS

The British came to Sind in 1843 when Sir Charles Napier fought the Mirs in a pitched battle at Meeani, a few miles outside Hyderabad, the then capital of the Province.

Up to that time the court language of Sind, following the pattern at Delhi, had been Persian. The British in Sind, however, decided to change the script from Devanagari to Arabic, thus further alienating the Province from the rest of India, perhaps for all time. The challenge was accepted and *Maeen*, the first Sindhi paper, was brought out at Karachi, the new capital of Sind, in 1875. This was followed by *Sindh-Sudhar* in 1884, whose editor, Sadhu Hiranand, deeply influenced by Ramakrishna Paramahansa and Keshab Chandra Sen, was a scholar and social reformer of a high spiritual reputation. *Sindh-Sudhar* was really the first newspaper in Sindhi for the general public.

Meeting with instant success, for the Sindhi mind is keen to new environments and fresh waves of thought, Sadhu Hiranand and his brother, Sadhu Navalrai, of equal calibre, brought out *Saraswati* and *Sudhar Patrika*. And, by the turn of the century, Sindhi in the Arabic script was the established language of the common people, though Persian was still favoured for higher education, while Gurmukhi, in which the *Guru-Granth* of the Sikhs is written, continued to be popular at home.

Almost at regular intervals new journals began to appear — *Prabhat*, *Jote*, *Sind Times*, *Phoenix*, *Karachi Chronicle*, *Star of India*, *Hyderabad Journal*, etc. — fanning bright the flame of consciousness, perhaps fully for the first time in Sind, for Sind had been under the pressure of constant aggression for centuries, in wave after wave of new invasions.

To the efforts to eradicate ignorance, fear and the many social evils of the times was now added a new zeal: political awareness, the next natural step, somewhat bringing in line the hitherto backward Province of Sind with the rest of India, busy agitating for self-rule and freedom from foreign domination.

From now on Sindhi journals became not only frankly

political defray by Asa Sarai Foundation, Chennai and Gangotri, again following regular persecution. *The Mata and Voice of Sind* (also brought out in English), protesting against the partition of Bengal, were penalized and their presses confiscated. The editors and writers of "seditious" articles too began to be imprisoned: Durgadas Advani and H. D. Mariwalla for their weekly *The Home Ruler* among others, and the stalwart late Jethmal Parsram, orator and genius, whose lectures on Shah Abdul Latif I had the good fortune to attend, was sentenced to three years' rigorous imprisonment for writing too independently in the *Hindvasi*, which he edited as well. It was to be a long and bitter struggle.

Hindu, started in 1916 by the Sharma brothers, Maharaj Lokram and Vishnu, later renamed *Hindustan*, run under the trusteeship of the late Dr. Choithram Gidwani and Shri Jairamdas Doulatram (who has become Minister, Governor and M.P. in turn and is still vitally interested in Sindhi writing), continues to this day under the able editorship of Hiranand Karamchand, who has quite a story to tell of its many adventures of forty years.

The story of Sindhi journalism in fact has been typical of the people of Sind, for ever facing odds, in perennial danger of extinction, who somehow succeed in surviving by sheer persistence and remarkable tenacity. It would be a long list if I were to give the names of all the journals that came out, lived briefly, died and were re-born.

The severest blow was yet to come. During the agitation for partitioning the country, pro-Muslim sentiment had already become apparent and many new papers were brought out which made it quite clear that the Sindhi Muslims nursed a different outlook from their Hindu countrymen, expressing an altogether different and separate affiliation. Islam was a stronger emotion than patriotism; to them Sind was Muslim first, Indian afterwards. Today, the Sindhi newspapers (in Pakistan) are couched in a strange Sindhi that I find almost difficult to understand, as if it were some foreign tongue that was only vaguely familiar.

In India, after Independence, where no land was reserved for the Sindhis — except the various camps for the refugees that came in hordes, spreading to all parts of the country — it was unthinkable that a Sindhi journal should have any place in it. The language itself faced (and still does) a gradual fading out, say in another thirty or forty years, when its reading public would be reduced to a handful of very old people.

And yet, paradoxically, a new revival has taken place. New journals — dailies, weeklies, monthlies — are brought out in all parts of India: Bombay, Poona, Delhi, Agra, Ahmedabad, Indore, Ajmer and so on, bringing out from obscurity many writers, old and new, among them some gifted youngsters whose fervour could certainly be channelized in a better way. To name a few I will mention *Swatantra* (whose editor Shri Bherumal Jagtiani is one of those restless pioneers always on the lookout for new talent and improvement), *Nai Dunya*, *Bharatvasi*, *Sindhi-Dhara*, *Matrabhumi*, *Hind Sansar*, *Dharti-Mata*, etc. Even the style is fresh and youthful, quite different from the old-fashioned and rather formalized Sindhi, which was somewhat unpalatable to us, spoilt as we are by the ease and naturalness of the English language. This new writing is breezy, chatty, colloquial.

As expected, however, most of these new journals, eternally faced with financial problems, are not of a very high literary order, some blatantly pandering to very low tastes. But the flame is not put out. Indeed, considering that our new generation, teenage and under, mainly speaks English and Hindustani and must find the Arabic script positively archaic, the readership of Sindhi journals at present is wide and growing steadily.

That there should be so many journals in Sindhi today is a big achievement in itself, bordering on the miraculous. Perhaps there is still some hope and a future!

GOP! GAUBA

THE ENGLISH LANGUAGE AND ITS CONTRIBUTION TO MODERN INDIAN LANGUAGES

[In the November issue we printed the first part of Shrimati Tilottama Daswani's talk over the air. Here we print the second part.—Ed.]

II

English romantic poetry is another part of English literature most widely studied. It appealed to many Indian readers in its poetic theory as well as subject-matter and style. English romantic poetry is rich and varied and every new convert to its theory could find something to his taste and it has one quality which moves every Indian aware of his classical culture: it is the most poetic poetry. Here is a subject for scholars to wrangle about — was India on the verge of a romantic era

*

and the English romantic poetry or was the romantic era in Indian literature the outcome of the study of English romantic poetry? Leaving that problem to the scholars let's look at what influence romantic poetry has had on various Indian literatures.

In Hindi the outcome of the study of English romantic poetry was *Chhayavad*. The work of the poets who form this group is marked by "lyrical beauty, tenderness of emotion, romantic content, mystic abstraction and a very individualistic approach." Here are some very well known names indeed: Jaya Shankar Prasad, Nirala, Mahadevi Varma, Ramkumar Verma, Anchal, Narendra Sharma, Bachhan. These poets were influenced by the poetry of Wordsworth, Shelley and Keats. Some among you, I hope, may be interested to make a further detailed study of this influence. This can be considered a very important offshoot of the study of literatures: to study the extent of their influence on each other.

Soon after the Assamese young men took to studying English literature — that was in 1890 — there was a bursting forth of romantic poetry. While one cannot say that this poetry was wholly imitative, perhaps in its turning to new subjects it was influenced by English romantic poetry. This new romantic Assamese poetry expressed a mystical love of nature, it celebrated the beauties of a beloved, it gave voice to humanitarian feeling, a new love of the land. These new subjects demanded new forms of expression, so there came about the use of lighter stanzas and shorter lines. Like Wordsworth the new poets found poetry in common speech; they went back to the tradition of the folk songs.

Here is the romantic poet telling you of his poem—

The music of sorrow, the tune of sadness
 The sigh of the helpless, the tears of the eye,
 The dark lines of the pen, the objects of the
 desirous,
 The heartrending agony of the widow,
 The fleeting smile of the moment of happiness,
 The rose petals which shed their fragrance.

LAKSHMINATH BEZBARUA

In the following note the Shelleyan intensity of passion that is evident is something new in Assamese poetry.

Let the day of destruction come
 scattering the sinful

Let not there be land or water, highland or lowland
joy and sorrow, sighs of suffering.

Could I finger my lute strings with skill
I would pull down and
cover the Himalayan peaks
with the churned-up sea.

Scatter the stars
in handfuls
throw away the planets
in clusters.

The floor of sin immerse
in the bottomless sea
the vestige of the universe then would remain
only in the expanse of the ocean.

In Kannada the publication of Professor B. M. Srikantia's *English Geethagalu* was like the publication of the lyrical ballads in England. This is a collection of translations from English romantic poetry. This awakened the sensibilities of many a new poet in Kannada: it appealed by its variety of themes, its strange new poetical theory, its unusual images and vocabulary, its use of new rhetorical forms. It included translations from Wordsworth, Shelley, Tennyson, Byron and Browning.

Here are the names of the new romantic poets who wrote in Kannada during the 20's: B. M. Srikantia, D. V. Gundappa, Masti Venkatesha Iyengar, M. Govinda Pai, Panje Mangesha Rao. During and since the 30's, to mention only a few: D. R. Bendre, V. Sitaramiah, K. V. Puttappa, P. T. Narasimhachar, V. K. Gokak, M. V. Seetharamiah, G. P. Rajaratnam, Adiga. Their poetry is idealistic and subjective. It is based on a philosophy that accepts the natural human emotions as good and believes that man can become perfect. It holds out the vision of a nobler world and it believes in the essential dignity and worth of the individual. It is poetry at its boiling point, it is intense. It is daring and original in its use of form and diction and imagery. Among the new forms it employs are the sonnet, the ode, the lyric and blank verse. "Shri" was the first to bring lyric over to Kannada and he inspired much creative activity directed into this channel.

Govinda Pai wrote his first sonnet in 1916 and Kannada poets found it suited the genius of the language. Most of them practised the Wordsworthian variety of the ode, beginning with

translation. Shri and D. V. Gundappa wrote some independently. Some of the most famous odes are "*O Hade*" by Bendre, "*Gomateshwara*" by Masti, "*Dominion Janana*" by Narasimhaswamy.

The study of English came late to Kashmir. It seems to have released the Kashmiri poetry from its devotion to Persian models. The poet Mahjoor does not talk of Leila but a Kashmiri girl:

Thou bouquet of meadow flowers
Thou Heaven's Heemal, thou *peri* of Qaaf,
Thou pitcher of wine, thou Kartik moon
O country lass, O sweet, O dear.

Romantic poetry brought a new note to Kashmiri poetry, a note of gaiety, e.g., Nandlal Ambardar's lines

I have earrings to sell
Some red, some blue, some pink
Let love and beauty meet
To make the most of life
Come buy, Come buy, Come buy.

In 1909 Asan wrote an elegy on the fallen flower, "*Veena Poovu*," stirred the Malayalam literary world and caused a revolutionary change in taste. Soon Vallathol and Ulloor were also writing romantic poetry. Ulloor turned to the past glory of India. Asan gave speech to the agony of the victims of social customs. Vallathol championed the then young national movement.

In Marathi too the study of English romantic poetry brought forth a plentiful crop of young poets. Many of these today are overshadowed by the modern poets but in their time were very popular. Marathi poets perhaps imbibed more and translated less of English romantic poetry than some others did. The Marathi romantic poets that still continue to be read are Keshavsut, Vinayak and Balkavi. Keshavsut seems to have caught the observant eye and the reflective tone from Wordsworth. He is essentially a romantic poet in his exposure of and attacks on social hypocrisy and evils. Vinayak shows the influence of Leigh Hunt and Thomas Gray. I am afraid he is not much studied now. A romantic poet who lived a romantic life, a very short life unfortunately but a very intense one, is Balkavi. His poetry is one of intense delight. He was influenced by Wordsworth and Keats. To my mind he is very near Keats in sensuous

comprehension of beauty. He brought to Marathi poetry a perceptive awareness of the senses and the jewelled phrase. In some of his poems he reminds one of Shelley in the ecstasy of spiritual vision.

Romantic poetry shows its influence in the "this-worldliness" of the Oriya poet Debi Prasanna Pattanayak, who says, "this vast world is an illusion which binds us in vanity."

I see a noble and beautiful earth
A forest glade of undying love;
To me the world is a place
Where goodly works are wrought
And for this purpose I took birth.
Death is not an ending
It is but the beginning
of a new life.

Panjabi literature, young as it is, has its romantic poets in Bhai Vir Singh, Pritam Singh Safeer, Dr. Harbhajan Singh and in Amrita Pritam. These have been influenced by Wordsworth, Browning, Keats and Shelley.

The influence of the English novel is harder to trace, being diffused through and over the many practitioners of the art. On the other hand the modern Indian novel is indebted to the English novel for many features of form and style. So perhaps we ought to go over the wide area rather quickly, assuming roughly that translations indicate the general influence unless there is a clear stamp on a particular novel which indicates a special influence of some other writer.

Translations into Indian languages range widely: they may begin with Defoe and Fielding. Scott, Dickens and Austin are prime favourites; so are the novels *The Vicar of Wakefield* and *Silas Marner*. Translations of Hardy, Wilde and Thackeray have inspired Kannada novelists like V. K. Gokak and Venkatesha Iyengar. In Marathi Scott inspired H. N. Apte to write his historical novels which are extremely readable and very popular. James Joyce and Virginia Woolfe inspired B. S. Mardhekar to experiment with the form of the Marathi novel and bring into it the stream-of-consciousness technique. Having hustled you over the vast stretch of the novel in this unceremonious way, I hope I shall be able to spend more time on the influence of English literature on modern poetry and drama in India.

TILOTTAMA DASWANI

(To be continued)

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P.E.N. ROUND TABLE CONFERENCE, RHEIMS, FRANCE (OCTOBER 17TH-20TH)

TRANSLATION AND THE THEATRE

As we sat down, delegates from many lands talking different languages, I felt like agreeing with one translator, Siepmann, to whom the story of the Tower of Babel symbolizes one of the great tragedies in the spiritual history of mankind. "The whole earth was of one language and one speech." Even so, the difficulties of expression, communication, must have been great enough, and language — not to mention its by-product, semantics — would still have claimed the attention of philosophers, philologists and grammarians.

The better part of the Conference was devoted, as would be expected, to discussing the infinite problems with respect to translations. "The Moral and Economic Position of the Translator and Adapter of Plays" took up much of the morning. Jean de Beer, French P.E.N. Secretary General, said plays in translation, adaptations, had a greater chance of success on the Paris stage than those by French dramatists. He discussed the problem of translation, which is still in its infancy — this melancholy verdict is also that of many others, who maintain it is governed by dim half-lights in which people misperceive the functions and limitations of language — a chaos of misapprehensions and cross-purposes.

I was reminded of a book by my friend, Emile Delavnay (Head of UNESCO's Documents and Translations Service): *Machine à Traduire*, on electronics. If competent translators can create confusion and ado, the cold iron of a machine could and, in fact, already does freeze the warmest of hearts. This made me think of Voltaire's epigram:

Savez vous pourquoi Jérémie
A tant pleuré pendant sa vie?
C'est qu'en prophète il prevoyait
Qu'un jour Lefranc le traduirait.

(Do you know why the prophet Jeremiah
Spent all his days in dismal lamentation?
Because he knew that all his words of fire
Could be reduced to ashes — by translation.)

A number of translators, George Buchanan (England), translator of Ibsen and Strindberg, Elmer Rice (U.S.A.), dramatist,

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Jan Parandowski (Poland), and Mera Mihelic (Yugoslavia) gave their own experiences of translations and adaptations. Some maintained that a reader is not interested in the translation as such; he wants it to be a transparent medium through which he can see the original as exactly as possible. Accuracy is then what matters, and graces of style are a positive disadvantage if they make the medium less transparent, more obtrusive.

Should the translator be a dramatist or poet at the same time? Indeed, yes: so Lumir Civrny (Czechoslovakia) translator of Zweig and Lorca, maintained, and he cited a book, a guide to translators, which the Writers' Association regarded as very nearly sacrosanct.

Many other delegates related their personal experiences: for instance, in theatres (for a translator should be invited to rehearsals). They talked at length about adapting plays and, above all, preserving the identity of the plays. Jean de Beer explained that *The Playboy of the Western World* became grim and poetic in one version and all the delicate Irish touches had gone. Of course, there is no general theory of translation.

Here one might agree with at least one translator who holds that had it not been for the Tower of Babel, there is no apparent reason why civilizations, instead of succeeding one another in an intermittent series, should not have merged, and the history of mankind been unified or harmonized from the beginning — instead of, perhaps, towards its end.

Jean de Beer was right when he quoted Teilhard de Chardin: "*Connaitre est être plus*" (to know is to be more). Some delegates — Thakeshi Kurahashi from Japan was one — described the low rates of payment given to translators. For his translation of *My Fair Lady*, which played to crowded houses for 29 days, Kurahashi received in all \$200. It is the love of the theatre which impels people to translate — at least in Japan. A translator's work is considered wholly derivative and second-hand. Moreover, he seldom receives separate appraisal, expects no status and commands no recognition or reward.

A good deal of attention was given to censorship, "adaptations" and agents who handle translation rights. Armand Salacron, France's distinguished playwright, brandished a letter he had just received from an agent who cryptically informed him that one of his plays was performed "quite recently" in New York. Mr. Salacron said that quite often contracts to have the translation "approved" were not respected. This is so even when some playwrights, like Fredrick Dürrenmatt, insist on first

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 checking the text, which practice is impossible in numerous countries. Eugène Ionesco lamented that his play, *Rhinoceros*, which was about the horrors of "collectivization," was made out to be anti-American in Czechoslovakia; and what is more, the people were dressed like American soldiers and a "coca cola" sign figured in the *décor*.

The Czech delegate agreed partly though not wholly with this statement and said that the translator in his country was respected and regarded as the purveyor of culture; nor was it a commercial venture.

For want of time many other items were not discussed, and the question of translations in an international setting was taken up in part by Jean Darcante, Secretary General of the International Theatre Institute, who said he proposed in due course to publish a list of translators in various lands and would be glad if established and recognized translators would give him their names for inclusion in the list now being prepared.

David Carver and Kathleen Nott had drawn up a memorandum on the subject of the theme for discussion at the Oslo P.E.N. Congress, 1964, for consideration by the Conference. As it stood, the theme — "Literature, As Concept and Meaning" — was vast and it was decided to bring the matter up for consideration in the last session.

I personally felt that at the next session a discussion on the concept of freedom and the study of their divergent ideas and approaches, as they find expression in their literature, effecting communication between East and West, would have been interesting. But as the host country, Norway, has to propose the theme it was left to Mr. Hans Geelmuyden to request the Committee of his country to propose a subject for discussion at the next Oslo Congress.

BALDOON DHINGRA

Nor, as a faithful interpreter, need you take pains to translate word for word.

—HORACE: *De Arte Poetica*

THE KERALA SAHITYA PARISHAT

28TH SESSION AT TRIVANDRUM

The most important cultural event of the year in Kerala was the 28th Session of the Kerala Sahitya Parishat held at Trivandrum for five days (29th September — 3rd October). Started in 1927 and registered as an association in 1931 with its headquarters at Ernakulam, the Parishat has done much for the cultural awakening and the emotional integration of the people of Kerala. The last session was held at Madras in 1958, the only occasion when an all-Kerala Literary Conference was held outside Kerala.

The annual session was inaugurated by Dr. S. Radhakrishnan. In the course of his speech he pointed out that no literature of abiding value could be created without intense *tapasya* of the human mind and soul. He said that the very word *Sahitya* indicated that its essential aim was fellowship, reconciliation and getting people nearer one another. If there is no central purpose in our life, some dominating ideal, we merely drift from one thing to another and seek to promote our own ends. In conclusion the President wished that this State which had been famous for its literary output and cultural activity would go on to build a better Kerala, a greater India and a more human world.

The deliberations maintained a very high level of scholarship. The first session devoted to "Ancient Literature and Research," presided over by A. D. Hari Sarma, was inaugurated by Shri N. Gopala Pillay (Retired Principal, Sanskrit College, Trivandrum). He reminded the scholars engaged in research to consider their work as *sadhana*, a pilgrimage for the discovery of truth. In the discussion that followed, the papers on the origin and development of Malayalam as an offshoot of the Dravidian family of languages by Shri P. Damodaran Pillay and the one on the affinity of Kannada and Malayalam by Shri T. Balakrishnan Nair merit special mention.

In the session on Linguistics, presided over by Dr. K. M. George, Assistant Secretary, Sahitya Akademi, six technical papers were read on different aspects of the language. The session on modern literature was inaugurated by Shri K. P. Kesava Menon (Chief Editor, *Mathrubhumi*). The president, Professor Joseph Mundasseri, stressed that the modern writer should have a clear grasp of the latest scientific developments. Methods of developing Malayalam literature formed the chief topic of dis-

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 cussion in the meeting held on October 2nd. The necessity and the importance of science fiction, radio writing, works for neoliterates and children were specially elucidated by the speakers. This was presided over by Shri Karoor Nilakanta Pillay and inaugurated by Shri Kutti-Krishna Marar. Shri Marar was of the view that the best way to help the growth of these new branches was to make Malayalam the medium of university education. The next meeting, over which Shri Thakazhi Sivasankara Pillay presided, was devoted to the new trends in creative writing. Shri P. C. Kuttikrishnan stressed the need to foster democratic and socialistic trends. A *kavyamela* with Shri K. K. Raja took place on the next day. About a dozen poets took part.

There were also special meetings on "The Literary Movement and Journalism" (President, V. T. Bhattathiripat); "Development of Fine Arts" (President, Fr. C. K. Mattom); "Literature and Defence" (President, Panampalli Govinda Menon, M.P.); and "Literature and Political Evolution" (President, Kanikkara Padmanabha Pillay).

A very rich fare of entertainments was provided during the sessions ranging from folk items to modern plays. Another important feature was a fine arts exhibition organized by Shri K. P. Padmanabhan Tampi. There was a varied collection of over 700 original paintings, graphic art by world famous masters, rising artists, professional and amateur painters. About 200 artists both Indian and foreign were represented. There was also a unique exhibition of specimen handwritings of well-known authors of the last generation and journals published during the last hundred years.

KONNIYOOR R. NARENDRANATH

The idea of the perfect unity of all can at last be achieved, in real life, one way only: through the fullness of perfect individualities. Therefore the ultimate goal is inseparably twofold: namely the highest development of every individuality, and every individuality's fullest union with all.... The world needs us as much as we need it.

—VLADIMIR SOLOVIEV

P.E.N. MEETINGS

BOMBAY

A COFFEE PARTY

On October 9th two distinguished P.E.N. Members from Karnataka, Professor V. Sitaramiah and Shri S. Karanth, met P.E.N. fellow Members at a coffee party in Madame Wadia's flat.

Professor Sitaramiah introduced Shri Karanth and spoke of his many-sided work. Shri Karanth is that unusual combination — effective organizer and creative artist. By his organizing of educational, cultural and literary activities he has contributed richly to the country's cultural life. In his own performances in dancing, music, fiction and criticism he has shown the many-sided brilliance and acute judgment that have made him the centre of a very important aspect of artistic revival in the Karnataka. He is well known particularly for drama. The Yakshagana is usually on mythological themes and deals with them through the media of dance and music. Shri Karanth is both a director and a dancer-actor. In the midst of his strenuous activities he has found time and energy to write independent criticism and significant fiction. His novel *Marali Mannige* (Back to the Soil) deals with the changes arising in the passage of three generations of a family. *Kudiyara Koosu*, a novel describing the tribal life of an innocent forest people and the changes which arise when outside influences begin to bear on them, is at once an accurate record of a community's life and an impressive work of art. Shri Karanth's women characters, particularly, often attain great moral stature.

Everyone present expressed their appreciation of Shri Karanth's achievements and joined in the heartiest of good wishes for his future career. That we were able to meet him on the eve of his receiving his honorary degree of D.LITT. from the Karnataka University was a happy chance.

DELHI

MODERN TRENDS IN JAI SHANKAR PRASAD

Under the auspices of the Delhi Group, a meeting was held on October 21st at Sapru House, New Delhi. Shri Gopi Nath "Vyathit," a Hindi poet and novelist, spoke on "Modern Trends in Jai Shankar Prasad."

According to some critics Jai Shankar Prasad was the best writer in modern Hindi — the Tagore of Hindi, in the sense that he wrote poetry, plays, novels, short stories and essays equally successfully. Born in a middle-class family at Banaras, he lived a quiet life dedicated to literature and passed away in 1938 — three years earlier than Tagore and two years after Premchand.

Jai Shankar Prasad's best work is *Kamayini*, an epic in the modern style. Among his other important works are *Lahar*, *Ansoo*, *Ajatshatru*, *Chandragupta*, *Dhruvaswamini*, *Rajyashri*, etc. Prasad's poetry is superb and even in his plays and short stories the poetic touch is dominant.

The theme of his epic *Kamayini* is the Puranic tale of Manu (the father of man or *manav*), who found himself lonely on a Himalayan peak after the Great Flood, which has been described in several ancient scriptures of the world. Later he found a woman, Shradhdha, whom he married. Gradually, he established a society and made laws. Against his own law, he one day tried to force his love on another woman, Ida, which created a revolt among his subjects. Manu was severely beaten. He realized his mistake and repented. The whole poem is a fine allegory and presents the inner conflict of the human mind. Manu is mind. Shradhdha is the emotional side and Ida, the intellectual. A maladjustment between the two creates trouble in life.

Prasad's philosophy was based on the Middle Path advocated by the Buddha, which has now found application in "co-existence." He disliked an extremist approach and believed in peace and harmony in the world. In his play, *Ajatshatru*, in which the Buddha is an important character, he advocates it through the Buddha himself.

However, Prasad does not advocate renunciation. In his plays *Chandragupta* and *Dhruvaswamini*, which are full of thrilling action, he stresses the importance of constant effort. Prasad had a tremendous influence in the days of the freedom movement. His works are full of national sentiment.

Prasad was a fine lyric poet. His lyrics were influenced by *chhayavad* and *rahasyavad*, romanticism and mysticism. As a short-story-writer also he ranks with Premchand. He wrote about three hundred short stories.

In the lively discussion which followed, it was pointed out that, sadly, a great writer like Jai Shankar Prasad has not been given due recognition in India.

Shri Vishnu Prabhakar said in his presidential remarks that,

with the spread of the Hindi language, millions of people would gradually come to know Jai Shankar Prasad. He is getting more and more popular in universities and colleges, where his works are prescribed.

Shri Vishnu Prabhakar spoke also of Prasad's services to the Indian stage. At a time when the Hindi stage was dominated by Parsi theatrical companies, Prasad gave back to it its literary quality. But his real stage is the heart of man and his words penetrate deep into the soul.

The meeting ended with a vote of thanks.

MADHAV SINGH "DEEPAK"

LUCKNOW

ROLE OF LITERATURE IN NATIONAL INTEGRATION

A meeting of the Lucknow P.E.N. Group was held on October 19th under the chairmanship of Shri Bhagwati Charan Varma, the noted Hindi novelist. The principal speaker was the founder of the P.E.N. All-India Centre, Padmashri Madame Sophia Wadia. As she was speaking on the eve of National Solidarity Day she discussed the role of writers in national integration. Madame Wadia emphasized the writers' great responsibility in this matter. She did not think that the many languages of India and other cultural differences were a hindrance to the integration of the country. Each language, she said, has its own beauty and genius and it must continue to serve the different peoples of India. Madame Wadia pointed out that the nation could be integrated if we had integrated individuals first. According to her the awareness and the consciousness of unity and the existence of a national soul were vital elements of integration. It was the responsibility of the writers to see that loyalty to the motherland should come over all loyalties. They should also work for the maintenance of national unity by bringing out the richness of Indian culture in their writings.

In the context of national integration Madame Wadia pointed out that the P.E.N., established in 1933, had done pioneer work in this regard. Through this organization Indian writers were brought into contact with one another as well as with writers abroad. Thus the concept of Indian literature as a whole developed gradually and today the Sahitya Akademi is engaged in such activities as were previously performed by the P.E.N. All-India Centre. The P.E.N. has still an important role to play; for through it the cultural and spiritual heritage of India as

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 expressed in the ancient literature of India as well as in the writings of Rabindranath Tagore, Shrimati Sarojini Naidu, Dr. S. Radhakrishnan [P.E.N. Presidents in India] and others in modern India required to be brought into focus with a view to highlighting the unity in diversity. Madame Wadia urged the writers to rid themselves of all minor loyalties and asked them to keep in mind India's great cultural heritage.

Dr. Radhakamal Mukherji, welcoming Madame Wadia, called her a world citizen. Both Madame Wadia and her husband, the late Shri B. P. Wadia, devoted their lives to the service of the motherland. Dr. A. V. Rao, Vice-Chancellor of Lucknow University, thanked Madame Wadia for her talk and added that the advice given by her to writers could prove of great value in the task of national integration.

SITA RAM JAYASWAL

THE LITERARY SCENE IN INDIA

BENGALI

Bhakta-Kavi Madhusudan Rao O Utkaley Navajoog (Jignasa, Calcutta. 223 pp. Rs. 6.00) is a very recent biography published by the poet's erudite daughter Srijukta Avanti Debi (82) prefaced by Annada Sankar Ray with his personal experience of the Oriya writings of the great Marathi poet (January 29th, 1853 — December 28th, 1912) rightly called the Poet-saint of Orissa. He was also a Bengali scholar and has many Bengali followers. The book is a history of the times narrating how this cultured Maratha family (a section of the Bhonslas) with a few others came to settle in Orissa from Nagpur about 1753 and made Orissa and its language their own. The writer has exhibited the literary acumen of her father-in-law Pandit Shivanath Sastri with a well-balanced criticism of the then culture of Orissa. Special attention towards moral uplift, improvement of the Brahmo Samaj and formation of a clean literary style in Oriya gave Madhusudan Rao the pride of place among distinguished poets like Biswanath Kar (of Utkal Sahitya fame), Sadhu Charan Roy, Fakir Mohan Senapati and Radha Nath Roy.

Professor Dilip Biswas has written the historical part of the evolution: some front-rank literary men have contributed to

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the book. Altogether it is profitable reading.

JYOTI PRASAD BANERJEA



A FORTHCOMING CONFERENCE

NIKHIL BHARAT BANGA SAHITYA SAMMELAN

The Nikhil Bharat Banga Sahitya Sammelan (All India Bengali Literary Conference) will hold its 39th annual conference at Chandigarh at the end of December 1963. The oldest of the organized and registered literary conferences among all the Indian languages, the Sammelan had Rabindranath Tagore as its first President. Its aims and objects include the promotion of harmony and understanding among the people of all language groups in India and the dissemination of Bengali's literary and cultural gifts to others while enriching Bengali also. Since its first Annual Session the Sammelan has, except thrice, always held its Annual Session outside Bengal. This is one way of bringing together *littérateurs* of different languages and helping them to assimilate the best literary work in each other's languages and creating a common culture and outlook which will transcend State boundaries and linguistic differences. Bengali literature has given expression to some of the richest and most inspiring aspects of our national life and it is in the fitness of things that this literature should carry its message to all parts of India and receive their messages in turn.

The Sammelan is an associate body of the Indian National Commission for co-operation with the UNESCO. It is also an associate body with the Sahitya Akademi, the Indian Academy of Literature. The Agra Session of the Sammelan in 1956 was attended by a large number of distinguished UNESCO delegates, representing ten of the leading countries of the world.

Though named Sahitya Sammelan its objects are varied and all-embracing so far as culture goes. Even the choice of Presidents reveals this, as it covers as wide a range as from a world poet like Tagore to a scientist like Sir P. C. Roy, a jurist like Sir Lal Gopal Mukherjee, a scholar like Pandit Pramatha Tarkabhusan, a historian like Sir Jadunath Sarkar, a journalist of the order of Ramanand Chatterjee, an educationist like Professor Humayun Kabir and a sculptor like Shri Devi Prasad Roy Chowdhuri.

The Conference had its birth in U.P., but has held conferences all over India from Jaipur to Gauhati and Madras to Delhi.

It was decided by the Panjab Conference to have sections specially earmarked to discuss literatures of other languages and invite as President eminent scholars and *littérateurs* of other language groups. Mavlankar, Mahtab, Jai Narayan Vyas are some of the non-Bengali personalities who have taken enthusiastic part in these conferences. Dada Saheb Mavlankar was the first President of this series on Indian literatures under the auspices of the Sammelan. Pandit Nehru and the late Sardar Patel also have taken part in the symposiums of the Sammelan regarding the collaboration of all Indian languages for their common advancement. The invisible but none the less clear result is the large number of Bengali books of quality translated into other languages. Books from these also are being translated into Bengali.

The Exhibitions of arts and crafts held at these Annual Sessions have helped to establish valuable contacts and create new ideas in this field while developing a spirit of appreciation of other people's creation. Poets, painters, research-workers, anthropologists and other specialists of Bengal throng to these sessions.

At Chandigarh, a Panjabi literary section and a joint Kavi Darbar of Panjabi and Bengali poets will be held. Non-Bengali intellectuals of all States will take prominent part in this conference.

After the inaugural session of the Chandigarh Conference there will be separate sectional meetings for a Kavi Sammelan, Bengali literature, Panjabi literature, Music and Arts, Samaj and Sanskriti and Children's literature. Arrangements are being made for entertaining the delegates during the Conference.

A CORRESPONDENT

ENGLISH

Credit is due to Shri V. S. Kanwinde, a retired English teacher in Nagpur, for preparing for the first time an English translation of *Dasbodha*, the *magnum opus* of the 17th-century Marathi poet-saint Samarth Ramdas. Shri P. Y. Deshpande, the famous *littérateur* and philosopher of Nagpur, presided over the publication ceremony of the translated work on September 29th. The volume has been published by Shri S. V. Gandhe, Jayashri Prakashan, North Ambazari Road, Nagpur.

ANANDRAO JOSHI (Nagpur)



A meeting was held at Waltair on October 9th under the auspices of the English Association. Shri D. A. Subrahmanya Sarma of the M.A. class read a paper on "The Plays of Eugene O'Neill." Dr. K. R. Srinivasa Iyengar, Head of the English Department and a P.E.N. Member, was in the chair.

In his paper Shri Sarma traced O'Neill's background and said that O'Neill contributed a rare technical skill and a powerful realism to the American drama, which, before him, was pale and puerile. The travails and tribulations in O'Neill's life found their way into his work, and he created the tragedy that he lived. In his concluding remarks, Dr. Iyengar mixed criticism and reminiscence. One could see a poignant picture of life's horrors in O'Neill's plays. The effect on one's mind can be almost nightmarish. But, Dr. Iyengar said, O'Neill's deficiency lay — as indeed that of most modern American dramatists — in that he had nothing *positive* to offer. He diagnoses the malady, but suggests no remedy. Dr. Iyengar then adverted to our own classics and to the *Mahabharata* in particular. The *Mahabharata* too presented the horrifying side of life, but, then, what made it immortal was its *completeness*. The final feeling that one had was of calm after the storm. Dr. Iyengar, however, felt that towards the close of his life O'Neill had an experience of the calm too, and realized that it was love and love alone that was the cure of all ills. It was unfortunate that this ultimate realization had not found sufficient dramatic expression.

L. S. R. KRISHNA SASTRI

GUJARATI

To the Gujarati Sahitya Parishad's invitation to writers to send in national songs in Gujarati there was a good response. As many as 250 songs were received from 132 poets all over Gujarat. From these the Committee has selected the following:

- (1) *Matrimahima* by Shri Balmukund Dave,
- (2) *Bharat* by Shri "Sundaram," the noted Gujarati poet,
- (3) *Jay He Desh Mahan* by Shri Prakash Gajjar.

Each of these poets will receive a prize of Rs. 1,000. This competition has added to our collection of good patriotic songs. We extend our congratulations to the winners as well as the committee of the Gujarati Sahitya Parishad.

★ ★ ★ ★ ★

It is good to note that the famous Gujarati monthly journal *Samarpan* issued by the Bharatiya Vidya Bhavan, Bombay, will

now be issued every fortnight. This journal has made good progress under the editorship of the young poet-writer Shri Harindra Dave.

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Shri Pandit Bechardas Doshi of the Gujarat Vidyapith, Ahmedabad, has been worthily honoured with the President's award. Shri Pandit Doshi is a thinker and a scholar of oriental languages, especially the Prakrit, and a student of Jain philosophy. In collaboration with the famous scholar, Shri Pandit Sukhlalji, Shri Doshi has edited and compiled the famous six volumes of *Sanmati Tarka*. His works *Prakrit Margopadeshika*, *Visheshavashyak Bhashya* are also noteworthy. Shri Doshi has also written on Jainism and Jain philosophy. *Mahavir Dharma Kathao* is noted for its deep study of Jainism.

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The Meghani Smarak Samiti of Updeta, Saurashtra, has decided to award a gold medal to be called the "Meghani Gold Medal" to the best writer in any branch of Gujarati folk literature, every five years. The president of the Committee has issued an appeal for subscriptions to this good cause, and arrangements are being made to start collections. The Committee has also started a series of lectures called the Meghani Vyakhyanmala. These lectures and talks are afterwards published and are good guides to students of Gujarati folk literature.

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A sea-novel, *Sagarno Saraj Devo Dhadhal*, by Shri Gunvantrai Acharya has been published. There are few authentic works on life at sea and the lives of fisher folk in Gujarati. This novel does in a great measure capture the right mood and has authenticity. But we have yet to attain complete authenticity in this regard.

GIRIJASHANKAR K. VYAS

HINDI

The writers of Lucknow celebrated the 60th birthday of Shri Bhagwati Charan Varma on October 6th. Shri Sumitra Nandan Pant specially came from Allahabad to preside over this function. Shri Narendra Sharma and Shri Ila Chandra Joshi also came from Allahabad. Shri Narendra Sharma paid his tribute on this occasion by narrating interesting reminiscences. He pointed out the poetic qualities of Bharati Babu and said that the Hindi world could expect a lot more from him. Dr. Din Dayal Gupta, Head of the Hindi Department, Lucknow Uni-

versity, said that Shri Bhagwati Charan Varma had served the cause of Hindi through his creative writing. Pandit Kamlapati, Finance Minister in the U.P. Cabinet, emphasized Shri Varma's qualities of head and heart. Others who spoke on this occasion were Sarvasri Ila Chandra Joshi, Yashpal, Shri Narayan Chaturvedi and Thakur Prasad Singh. In his reply Shri Bhagwati Charan Varma thanked the various speakers and the President Shri Sumitra Nandan Pant. The function came to a close with a vote of thanks by the organizers headed by Shri Amrit Lal Nagar.

SITA RAM JAYASWAL

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Three well-known Hindi associations in Bombay and Poona — the Maharashtra Rashtrabhasha Sabha, Gujarat Hindi Prachar Samiti and Hindustani Prachar Sabha — have recently formed a federation under the name Pashchim Bharat Hindi Prachar Sangh. They have been working for the propagation of Hindi in Western India for the last several years. Besides conducting higher examinations in Hindi, the Sangh will organize discussions, symposiums, debating competitions etc.

*ANANDRAO JOSHI (Nagpur)

MAITHILI

A scholarly paper on "Kirtania Drama in Maithili" was read by Dr. J. K. Mishra at Allahabad. The name "Kirtania Drama" has been the subject of controversy. Dr. Mishra has, however, justified it in this paper from several points of view.

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Hectic preparations for the Maithili Book Exhibition to be held at New Delhi towards the end of this year are going on. People have shown their co-operation in different ways. Many books, magazines and paintings have been received or promised. We are gratified at such a response from the public and hope that, with their co-operation, we will soon be able to finalize the dates of the Exhibition. Delegations have been sent to leading people of Mithila asking for co-operation through books, money or otherwise.

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The historical dictionary of Maithili, undertaken by the Maithili Sahitya Samiti, Allahabad, has progressed well. An eminent linguist, Professor Lakhera, of the Sanskrit Department

Digitized by Arya Samaj Foundation Chennai and eGangotri
of the University of Allahabad, has kindly consented to assist in the philological and etymological editing. Similarly Shri Ranganathan of the Tamil Department, in the University of Allahabad, and Shri B. K. Trivedi, a veteran Gujarati scholar, have accepted our request to help the editorial work from the comparative point of view.

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It will not be out of place here to remind our readers that this year Vidyapati anniversary falls on two days according to two calculations of the Hindu Calendar: October 30th, 1963, or November 29th, 1963. Most people are likely to celebrate it in November.

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The Vaidehi Samiti of Darbhanga has undertaken to publish a Maithili-English-Hindi Dictionary. The work has already begun and it is hoped that very soon it will be available to students and scholars.

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The Mithila Welfare Society, Bhawanipur (Pandal) has issued an appeal for the replacement of English by Maithili and not by Hindi in all matters in the whole of Bihar. "According to the Census figure of 1931," the Society has claimed, "about fifty per cent of Bihar's population speaks Maithili."

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A recent important publication in Maithili is *Malamas o Kshayamas* by MM. Dr. Umesha Mishra, Vice-Chancellor of the Sanskrit University, Darbhanga. It is a scholarly book on the origin and meaning of *Malamas* and *Kshayamas* in the Hindu Calendar.

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Two remarkable prose works, *Prabandha Sangrah* and *Nibandh Mala* by Professor Shree Ramanath Jha of C. M. College, Darbhanga, have recently been published. The *Prabandh Sangrah* forms the first series of lectures organized by the Vaidehi Samiti of Darbhanga in memory of the late Shyamnandan Sahay, M.P., Vice-Chancellor of the Bihar University. It contains scholarly discussions on important aspects of Maithili literature which will provide materials for profound thought and may lead to a revaluation of many current views. It is certainly a landmark in Maithili criticism.

Other important new publications are *Bidagari* (The Bridal Departure), a novel by Shri Chandranath Mishra "Amar"; *Path*

Herathi Radha (Radha Searches for Her Path) (Prose-poems) by Professor Shailendramohan Jha; *Bal Ramayana* (child's *Ramayana* in verse) by Shri Bhuvaneshwar Prasad "Adhyapak."

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The Maithili Samaj, Raipur, have passed the following resolution for inclusion of Maithili in the Eighth Schedule of Indian Constitution:

"Resolved by this meeting of the Maithili Samaj, Raipur, that for the development of the traditionally rich literature in Maithili, it is necessary that it should be recognized as an independent regional language in the Constitution of India and thereby the dignity and status of Maithili speakers may be enhanced."

K. K. M.

MALAYALAM

October witnessed the *Shashtipoorthi* of two well-known writers in Kerala. Most of the leading journals carried appreciative articles on their life and work for the enrichment of modern Malayalam literature.

Professor Elamkulam Kunjan Pillay completed sixty years of age on October 21st. His numerous friends and admirers wanted to celebrate the occasion on a grand scale but at his express desire the idea was given up. A committee of 25 has however been formed to bring out a commemoration volume summarizing, compiling and translating into English his valuable works in the fields of Kerala historical research. Among those who are on the committee may be mentioned Shri K. P. Kesava Menon (*Mathrubhumi*), K. M. Cherian (*Malayala Manorama*), Panampalli Govinda Menon, M.P., Dr. P. J. Thomas, Puthezath Raman Menon (President, Kerala Sahitya Akademi), E.M.S. Nambudiripad (former Chief Minister) and S. K. Pottekat, M.P. Shri Matthew M. Kuzhiveli is the convener. The onerous task of editing the volume has been entrusted to Shri A. Sridhara Menon.

As a deep student of classical Tamil Shri Pillay has been able to do pioneer research work in the early history of Kerala. His contributions to Malayalam literature are of a high order. As a teacher *par excellence* Shri Pillay has endeared himself to generations of students who have been inspired by his wholehearted devotion to the pursuit of truth in history and literature.

Shri P. K. Parameswaran Nair celebrated his *Shashtipoorthi* on October 30th. He had worked for long in the Kerala Univer-

Digitized by Arya Samaj Foundation Chennai and eGangotri
 sity Malayalam Lexicon Office (Trivandrum). In spite of pre-
 carious health which would have crushed a less heroic soul
 Shri Nair has with remarkable perseverance continued to serve
 Malayalam literature. Two of his biographies — *Sahitya-
 panchanan* (P. K. Narayana Pillay) and *C. V. Raman Pillay* —
 are products of long and patient research and have been ac-
 claimed as two of the best models in biography. His *History
 of Malayalam Literature* (published by the Sahitya Akademi)
 has been a signal success. It is being translated into all the Indian
 languages. His monograph *Modern Malayalam Literature* has
 been widely welcomed. As an essayist and a competent critic
 also Shri Nair has made his mark among Malayalam writers.
 In recent years he has come forward as an able exponent of
 Gandhian ideology.

A special celebration committee organized a well-attended
 public meeting at Trivandrum on October 30th. Shri N. Gopala
 Pillay occupied the Chair. Shri Thakazhi Sivasankara Pillay
 and Principal M. P. Manmathan paid tributes to the character
 and achievements of Shri Nair. A souvenir specially got up
 for the occasion was presented to him by the President. Various
 institutions honoured Shri Nair with welcome addresses on the
 occasion.

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On the occasion of Dr. Radhakrishnan's recent visit to Tri-
 vandrum to take part in the Kerala Sahitya Parishat and the
 Silver Jubilee of the Kerala University Shri C. P. Sridharan,
 an enterprising young journalist, brought out an excellent biog-
 raphy of the great philosopher-statesman (N.B.S., Kottayam.
 Rs. 2.00). The author has studied and assimilated most of Dr.
 Radhakrishnan's writings and works on him. Therefore he has
 succeeded in presenting a vivid account of his life and a fair
 evaluation of his share in the Indian Renaissance. Principal
 Sukumar Azhikode has contributed an introduction to the
 volume.

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Shri Ubayid Sahib, a Muslim writer, has translated 17 select-
 ed poems by Mahakavi Vallathol into Kannada. As the trans-
 lator is a resident of the border area between Kerala and Mysore
 he has had the rare opportunity of gaining command of both
 languages. He is a successful writer both in prose and verse. The
 book will be published by the Sahitya Akademi in December.
 Indian culture would be considerably enriched if each language

area would get some more competent men to bridge the gulf along the language frontiers.

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Bharata Geetham published by the Sahitya Akademi is a collection of 12 patriotic poems by eminent poets in Kerala (N.B.S., Kottayam. 30 naye paise). It is a timely publication in view of the national emergency. Vallathol, Kumaran Asan, G. Sankara Kurup, Vythipilli and N. V. Krishna Varier are among those represented in this selection.

MADHURAVANAM C. KRISHNA KURUP

MARATHI

The Poona University is to be congratulated on having brought out recently a very valuable work on old Marathi inscriptions, *Prachin Marathi Koriwa Lekha*, edited by Dr. S. G. Tulpule (Poona). The volume includes 76 old inscriptions with 88 Art Plates and a critical introduction of about 140 pages by the editor. MM. Dr. V. V. Mirashi has written a Foreword. The volume, containing about 650 pages, is priced at Rs. 50.

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An admirer of Padmabhushan Professor N. S. Phadke (Poona), the celebrated novelist and short-story-writer, has anonymously donated Rs. 1,500 to be awarded as a prize for the best critical study of his complete works. The management of the scheme has been entrusted to Shri P. V. Behere, Menaka Prakashan, Narayan Peth, Poona 2. Contestants should send in two copies of their manuscripts by the end of February 1964. The winning volume will be published and the prize awarded on August 4th, 1964, on the occasion of Professor Phadke's 70th birthday.

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In the novel-writing competition, sponsored by the Marathi Grantha-Sangrahalaya of Bombay, Shri V. V. Patki secured the first prize of Rs. 1,500 for his novel *Sakshatkar*, while Shrimati Shalini Haldipurkar received the second prize of Rs. 1,000. Five prizes of Rs. 500 each were awarded to other competitors.

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We regret to note the death of Sardar M. V. Kibe, former Deputy Prime Minister of Indore State, on October 12th at the ripe old age of 91. The late Sardar Kibe was a veteran writer and scholar of both Marathi and Hindi. He was president of the Maharashtra Sahitya Parishad (Poona), as also a founder-

Digitized by Arya Samaj Foundation Chennai and eGangotri
 member of the Madhya Bharat Hindi Sahitya Samiti (Indore).
 His wife, Shrimati Kamalabai Kibe, was a well-known writer
 of Marathi and Hindi.

★ ★ ★ ★ ★

News in Brief:

(i) Five well-known writers — Shriyuts G. D. Madgulkar, P. L. Deshpande, P. B. Bhawe, Vasant Kanetkar and Vasant Sabnis — made a week-long tour of the Ladakh front at the end of October. The tour was arranged jointly by the Maharashtra Government and the Defence Ministry.

(ii) The N. C. Kelkar Memorial Prize of Rs. 500, instituted by the Kesari-Marhatha Sanstha (Poona), has been awarded this year for the late S. V. Awalaskar's book, *Raigadachi Jeewan-Katha*.

(iii) The first ever children's drama festival in Maharashtra was organized at Poona in mid-October under the auspices of "Bal-Bhawan."

(iv) Shri M. N. Sahasrabuddhe (Baramati), who had made a critical study of Marathi folk-songs, died at Poona on October 6th, aged 83.

ANANDRAO JOSHI (Nagpur)

[Shri Joshi informs us that the old Marathi work, *Santu Antonicki Ashcharyen*, first appeared in 1655, not in 1695 as appears in his note on p. 331, in our November issue.—Ed.]

ORIYA

Inaugurated by Professor Gourikumar Brahma, Secretary of the State Sahitya Akademi, and attended by about one hundred writers, a two-day Writers' Conference was held at Bhadrak on the 12th and 13th October 1963. In his speech Professor Brahma paid tribute to three well-known poets of Bhadrak, viz., Banchanidhi, Chintamani and Lakshmikanta. He spoke of the duty of present-day writers. A heavy responsibility rested with the writers, he said, to guide the nation towards unity. A symposium on "The Writer and his Problems" was conducted with Shri Upendra Prasad Mohanty, a noted writer, in the chair. On the second day, a *Kabita Pathotsab* was held under the presidentship of Professor Krushna Charan Behera. In the evening, Shri Nilamani Rautray, Home Minister, addressed the writers, exhorting them to exhibit a greater sense of patriotism in their writings.

It was decided at the Conference to form a permanent literary organization called the "Bhadrak Sahitya Samaj" to improve Oriya literature. The Conference also condoled the death of Dr. Artaballabh Mohanty, a prominent *littérateur*.

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The Godavarish Sahitya Sansad at Bhubaneswar observed Gangadhar Jayanti. Gangadhar is Orissa's first rural poet. Arabinda Patnaik, General Secretary of the Sansad, spoke of the poet's great love and respect for his country. He had remarkable political foresight as is apparent from his "*Panchayat*" and other poems. His work had freshness and creative vision. Shri Bhagirathi Nepak said the poet had shown how a language could be made richer by additions from other languages skillfully employed.

★ ★ ★ ★ ★

We are glad to note the inclusion of Dr. Kunja Bihari Das, a well-known poet, on the Advisory Board of the Society for Asian Folklore, located at Bloomington, Indiana. A collection of Indian folk-tales is being published at the initiative of Professor Richard Darson of the Indiana University. Five folk-tales of Orissa, translated by Dr. Das, have been included.

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The Cultural Academy of Rourkela organized a three-day literary function at Rourkela. On October 5th the Academy held its first annual session, with Shri Lakshmidhar Naik (President) presiding. The chief guest Shri Kalindi Charan Panigrahi spoke on "Modern Short Stories and Novels"; on the second day Shri Radhamohan Garnaik delivered a lecture on "The Development of Modern Oriya Poetry." On the third day a literary symposium was held, in which Sarbasri Kalindi Charan Panigrahi, Lakshmidhar Naik and others participated. It was resolved to organize a week-long All-Orissa Writers' Conference in February.

★ ★ ★ ★ ★

Pandit Nilakantha Rath, a noted *littérateur*, breathed his last at Berhampur on July 3rd, 1963. He has enriched Oriya literature both prose and poetry with several books. His monumental lyrical work "*Sita Prem Tarangini*," won the Kalahandi Prize of Rs. 1,000. "*Gandhi Puran*" and "*Ram Rasotsab*" are also noteworthy. We record our sorrow at his sad demise.

LAKSHMI NARAYONA MOHANTY

SANSKRIT

It will be recalled that Dr. P. L. Vaidya (Poona) was one of the four eminent Sanskrit scholars who were honoured by the President on the last Independence Day. Dr. Vaidya is at present editing the *Harivansha*, another monumental work undertaken by the Bhandarkar Oriental Research Institute of Poona after the publication of the critical edition of the *Mahabharata*. This big project will require about 10 years to complete and Dr. Vaidya, who is now 72, hopes to complete it within his lifetime.

Dr. Vaidya has worked as professor of Sanskrit and Pali in several colleges and was Head of the Department at the Banaras Hindu University. A profound scholar of the Buddhist philosophy, he has edited several ancient works including the Prakrit grammars of Hemchandra, Trivikram and Vararuchi.

ANANDRAO JOSHI (Nagpur)



A meeting was held at Waltair on October 24th to condole the death of Professor C. Kunhan Raja. Principal G. Gopala Rao presided.

Dr. Kunhan Raja was the Founder-Professor of the Sanskrit Department of the Andhra University and organized Sanskrit courses leading to the M.A. degree. Besides he evinced keen interest in guiding original research. Dr. Raja's striking versatility and unremitting zeal for Sanskrit were well known in the campus. He delivered courses of lectures on "The Dharmashastra," "The Tragic in Sanskrit Literature" and such other topics, and was responsible for the awakening of a general interest in Sanskrit. The University published two or three of his books while he was at Waltair.

Many speakers, including Dr. B. S. Rao, Shri K. Viswanatham and Shri P. Srirama Murthy detailed Dr. Raja's virtues and attainments. Dr. Raja's amazing originality and his child-like simplicity were stressed. The meeting passed a condolence resolution.

L. S. R.

TELUGU

At an informal function held on October 6th, 1963, Shri V. V. L. Narasimha Rao released his book "*Ananda Bhikshuvu*," a poem in Telugu relating to Ananda, the intimate and chief disciple of the Buddha. The story is taken from Tagore's *Chandalika*

and has been changed at places to suit the poetic requirements and fancy of the author. Shri Narasimha Rao has handled the theme deftly and with imagination and one notices a philosophical undercurrent running throughout, although the story *prima facie* is about the love of a *chandali* towards Ananda. In these days when poetry is not popular as a medium of mass communication, Shri Narasimha Rao's poem, combining metrical perfection and the traditional manner with a fine modern outlook and a consideration for current tastes, is sure to be popular.

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Kavisamrat Shri Pydipati Subbaramasastry (a P.E.N. Member) was honoured on October 25th at Vijayawada with the presentation of a "*Suvarna Ghanta Kankanam*" by his admirers and lovers of literature. The function was held under the auspices of the Saraswati Samrajyam, a well-known literary association, and was well attended. Shri Viswanatha Satyanarayana, Shri J. Madhavarama Sarma and others spoke in praise of the poet's works and his qualities as a writer and man.

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The Andhra Pradesh Government has decided to celebrate the birth centenary of Shri Adibhatla Narayanadas, a linguist and scholar who was also a first-rate "Harikatha" Bhagavatar, in February 1964. A committee has been appointed for the purpose and the programme will be finalized soon.

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During Dasara many literary and cultural associations in Andhra held meetings at which leading *littérateurs* delivered lectures on literary and allied topics. It was in the fitness of things that "Sahitya" was discussed in the days of the Sarasvati Puja, thus affording a literary feast to all interested.

POTHUKUCHI SURYANARAYANA MURTY

URDU

It is gratifying to know that the activities of the Anjuman-i-Taraqqi-i-Urdu (Hind) are reaching the farthest corners of the country. Under the guidance of Pandit Hriday Nath Kunzru and Professor Al-i-Ahmad Suroor, who are its president and secretary respectively, the Anjuman is upholding the cause of Urdu and steadily working for its progress and development. The setting up of a branch in Assam is their latest achievement. This branch was opened on August 10th at Gauhati. Begum

Hamceda Sultan, Secretary of the Delhi Branch of the Anjuman, represented Professor Suroor, who could not attend the function.

Next day the inauguration of the branch was celebrated with a *mushaira* — the very first in the history of Assam — at the Gauhati State Library. Shri Fakhur-u-Din Ali Ahmad, Minister for Finance, Government of Assam, presided.

The library hall was packed to capacity. Mazhar Imam, who compèred the *mushaira*, briefly introduced each poet to the audience keeping in view the fact that the poets and the audience were coming into contact with each other for the first time. A noteworthy feature of the *mushaira* was that apart from the Urdu poets including Ravish Siddiqi, Mazhar Imam, Wafa Malikpuri, Uvais Ahmad Dauran, Hamida Sultan and the present writer, a distinguished Assamese poet, Shri Dev Kant Barooah, Minister for Education, Government of Assam, also recited his poems and thus gave a bilingual colour to the *mushaira*.

Shri Barooah, before he recited his compositions, welcomed the opening of Anjuman-i-Taraqqi-i-Urdu branch at Gauhati and expressed the hope that the Anjuman would receive full co-operation from the people of Assam. Shri Fakhur-u-Din Ahmad hoped that Urdu would progress in the State side by side with Assamese.

The second session of the *mushaira* was held at Shillong, the capital of Assam. Shri Vishnu Sahay, Governor of Assam, presided. In his presidential address, the Governor paid high tributes to Urdu poetry and the services it had rendered to the country.

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A meeting to urge the State Government to give more facilities to Urdu students of primary schools in the State was held at the Anjamun-i-Islamia Hall, Patna.

The meeting was convened by the Bihar State Anjuman-i-Taraqqi-i-Urdu. About 40 delegates from all over the State participated in the meeting. Professor Al-i-Ahmad Suroor presided.

JAGAN NATH AZAD

BOOK REVIEWS

A Forgotten Empire: Vijayanagar. By ROBERT SEWELL. (Publications Division, Ministry of Information and Broadcasting, Delhi. First Indian Edition, 1962. xvii+407 pp. Rs. 4.50) The National Book Trust, established by the Government of India, has been publishing as reprints several standard books which are considered very valuable but which are out of print and are not available except rarely at fantastic prices from dealers in rare manuscripts and antiquities. The reprints are issued at a popular price and are a boon to students of the subjects concerned. One may venture to suggest that the value of such publications would be greatly enhanced if they could also contain brief notes prepared by competent scholars pointing out the important material or books bearing on the subjects, published subsequent to the original compilations.

Robert Sewell's *A Forgotten Empire* has always been considered a classic work. It presented for the first time a connected and well-documented account of an empire which had a fairly eventful existence of two hundred years (1336-1565) and which during those two centuries conspicuously dominated the political scene in the whole of South India and considerable portions of Orissa. Curiously enough the existence and dominance of this remarkable state—which helped in arresting the advance of the armies of Delhi beyond the Godawari and Krishna rivers and ensured to that territory for several generations that immunity from external aggression which contributed to the preservation of old values and the old culture—does not seem to have attracted the serious attention of historians and research scholars for a long time.

Fortunately, Robert Sewell (1845-1925), who was a member of the Indian Civil Service and founder of the Archaeological Survey of South India, came across two Portuguese chronicles which have recorded valuable accounts of Vijayanagar based on the personal experience and observation of two travellers who happened to visit the empire some time between 1520 and 1537. Domingo Paes, the earlier in date of the two, gives a detailed and graphic account of the capital city when it was at the height of its splendour and glory under the rule of Krishna Deva Raya (1509-1530). Fernao Numiz recounts the traditional history of the country as personally gathered by him on the spot and also gives a narrative of local and current events as witnessed by

him or as reported by persons who had witnessed them. English translations of the two chronicles were prepared by Sewell. They have been fully reproduced in the book under review.

Taking the two chronicles as the basis of his study and checking them with other chronicles, both Portuguese and Persian, including the famous work of Firishta, Sewell prepared his masterly narration which may be said to have placed for the first time on the historical map of India what had till then appeared to be, a forgotten empire. It was a great contribution. It is true that since the first publication of Sewell's volume in 1900, much new material bearing on the subject has come to light. The fresh knowledge thus made available has made necessary a reassessment of some of Sewell's conclusions and statements. But his pioneering effort does remain peerless in having successfully restored to a fairly correct form and distinctive shape what for long had remained as only a vague and misty cluster of events on the outskirts of history.

The story of the rise and fall of the Vijayanagar Empire follows the usual pattern of the life of all such products of history. Exceptional ability and insight responsible for the commencement, great prowess and heroism responsible for the expansion, a not very long-lived steadiness at the pinnacle, utter corruption and debasement of character aggravated by the enjoyment of absolute power and incredible luxury, the steeply inclined slope of reckless vice, arrogance and intrigue, and then finally total destruction, have shown themselves to be an invariable and relentless cycle of human destiny, whether of small units of individuals and families or of the large units of nations and countries. Vijayanagar was no exception.

The close neighbourhood of the Bahamani kingdom and later on of its five splinter kingdoms conditioned to a great extent the course of action and of policy of the Vijayanagar State. Boundary disputes between the two were perpetual and their settlement did not have any finality. Raichur seemed to symbolize a permanent and convenient provocation to the aggressive disputant. To expansionist political and military ambitions was added the terrible and poisonous wedge of religious fanaticism. Years of peace and prosperity were often overshadowed by the outbreak of destructive wars. When as a result of human weaknesses, the final annihilation of the empire was precipitated in and after the battle of Talikot in 1565, it was so complete in its severity and extent that hardly any physical vestige survived

to testify to the magnificence that was once Vijayanagar. History has, of course, to reflect man as he is, both good as well as bad. However, accounts of inhuman perpetrations by human-kind cannot but leave a tinge of sadness.

M. R. PALANDE

Selected Speeches of Subhas Chandra Bose. With a biographical introduction by S. A. AYER. (Publications Division, Ministry of Information and Broadcasting, Delhi. 270 pp. 1962. Rs. 5.50) Netaji Subhas Chandra Bose has a peculiar hold on the public mind. His mysterious death, accepted officially, is a point of unending argument and interest in him and his speeches has increased if anything. The Government of India deserves the nation's gratitude for making this handy volume available. Shri S. A. Ayer's (he had the good fortune of being a close associate of Bose) longish biographical introduction (pp. 1-29) serves as an effective background.

Bose was a brilliant orator and his sincerity was beyond question. Bose's speeches in India (1928-40) are included in Part I. The presidential address to the 51st session of Indian National Congress (Haripura, pp. 72-94) is by far the longest speech in this volume. The speeches in this part have a more permanent value: those in Part II, being mainly from outside India and on particular political problems, are naturally of topical interest. Yet, the "Homage to Mother of the Indian People" (Kasturba Gandhi) is a noble tribute, nobly expressed.

Some of the speeches reproduced here are mere statements to or an interview with the press (pp. 176, 177; 210, 211). An important point about the authenticity or otherwise of these speeches must be raised without casting any aspersion on the work of the painstaking Editor or his able advisory committee. As these are mostly broadcast speeches from stations out of India, some of them being provisional devices for the purpose of war-propaganda, we would have liked to know their source.

We know for a fact that at the Monitoring Unit at Bantony, Simla, there were sound records of most of Netaji's speeches over the "enemy" wireless. What a magnificent legacy it would have been, had the records been preserved! But the Ministry responsible for this publication controls the Monitoring Unit now and there is no mention of these recorded speeches. We would appreciate an explanation.

Political speeches are to be read with the fuller understanding of the under-currents prevailing at the time. That is why they have not the wider appeal that other speeches have. We prefer Part I to Part II. A brief outline of chronology would have helped us to understand the events better. Similarly, notes on some of the happenings and personalities would have provided a proper perspective. What was worth doing was worth doing well.

S. R. TIKEKAN

Ambica, Koteswar and Kumbharia. By KANAHYALAL BHAI-SHANKAR DAVE. Gujarati. (Oriental Department, Maharaja Sayajirao University of Baroda, Baroda. 195 pp. 1963. Rs. 4.25) This is a scholarly exposition of the history of the temples of the goddess Ambica in Abu, the Koteswar Mahadev, a form of Shiva, and the famous Jain temples of Kumbharia. The author has spared no pains to give in full the history, archaeology, architecture, and the structural beauty and the iconography of each of the three types of temples. Jainism, Shaivism and the worship of the mother goddess Ambica all have resulted in a great variety of religious, architectural and social practices. The constructional details of the temples and the idols have received special encouragement from the abundance of the good marble which is available here and though unfortunately the book is not illustrated, the descriptions of the various structures show the great variety and excellence of the artistic work. The book contains a valuable collection of extracts from the Puranas and Vedic lore and Jain Shastras and from folklore. A good literary style has made the book more interesting. The Mount Abu region is full of relics of ancient times, and awaits further archaeological research.

P. G. SHAH

NEW PUBLICATIONS OF OUR MEMBERS

[Members of the P.E.N. All-India Centre are requested to inform us of omissions and to keep us advised of their current publications in any language for mention in these columns month by month. The data required are the language, if other than English, the title of the book in Roman

script, with its English translation, the name of the publisher, the date of publication and the price.—ED.]

AMITAKUMARI BOSE

Hanumaner Khatiyā (The Monkey's Journal). Bengali stories for children. (Bharati Bookstall, Calcutta. 71 pp. + illustrations. 1963. Rs. 1.25)

Pashupakshir Halchal (Ways of Birds and Beasts). Stories for children, Bengali. (Bharati Bookstall, Calcutta, 48 pp. 1963. Re. 1.00)

SHIVANATH

Rabindranath (A Critical estimation). Hindi. (Nand Kishore and Bros., Varanasi 1. 303 pp. 1963, Rs. 10.00)

S. K. RAMAN "MAYAVI"

Vaira Mothiran (Diamond Ring). Short story collection in Tamil. (Messrs. Vanathi Pathippagam, Pondy Bazaar, T. Nagar, Madras 17. 280 pp. Rs. 5.00)

Ilamayin Kural (The Call of Youth). Featurized Radio Novel in Tamil. (Messrs. Vanathi Pathippagam, Pondy Bazaar, T. Nagar, Madras 17. 227 pp. Rs. 4.50)

Kaviramaan (The Yac). Novel. Tamil. (Messrs. Vanathi Pathippagam, Pondy Bazaar, T. Nagar, Madras 17. 274 pp. Rs. 5.00)

LAKSHMI NARAYANA MOHANTY

Banachari. Oriya translation of Bibhutibhusan Bhandopadhyaya's Bengali novel *Aranyak*. (For Sahitya Akademi, New Delhi. The United Book House, Balubazar, Cuttack 2. 342 pp. 1963. Rs. 6.00)

POTHUKUCHI SURYANARAYANA MURTY

Mem Mugguram (We Three). Telugu translation of Dr. Buddhadeva Bose's short stories (Addepalli and Co., Rajahmundry. 124 pp. 1963. Rs. 2.00)

CHANDRA KIRAN SONREXA

Chandan Chandni. (Mitra Prakashan, Allahabad. 275 pp. 1962. Rs. 4.00)

HAKI VALAM

Mohan Latika. Hindi articles and poems. (Author, Rafia Manzil, Wodehouse Road, Bombay. 96 pp. August 1963. Rs. 2.00)

The Aryan Path

THIRTY-FOUR YEARS of regular publication come to an end this month for THE ARYAN PATH. With January 1964 it enters upon its VOL. XXXV.

THE ARYAN PATH seeks to light up the Way: it believes there is one for all souls. But it preaches no creed. Sincere and coherent statements of many points of view find place in it, so long as they touch on the great human concerns. It is by study and by comparison of ideas ancient and modern, Eastern and Western, and of perspectives mystical, philosophical, literary, and social-reformist, that it hopes to induce in each reader an alert perception of his own simultaneously with respect for many others.

More will be announced about the new volume soon. More about the quality of the journal may be found out by writing for the Index to the old volume and a List of Contributors.

Editorial Office: Theosophy Hall

40 New Marine Lines, Bombay 1

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